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SEPTEMBER 1, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

Nos 512-520
Sept-Oct
1923

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September 1, 1923.

THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, SEPTEMBER 3.
Gaumont....The Joker ..... West End, 11
Assoc. First National....Mamma's Affair ..... Own Theatre, 11
Unity....The Richard Talmadge Picture ..... London Pavilion, 2-45

TUESDAY, SEPTEMBER 4.
Hepworth....Strangling Threads ..... Scala, 11
F.B.O.....Mother and the Law ..... Shaftesbury Pavilion, 11
European....Three Century Comedies ..... Own Theatre, 11 & 2-30
Assoc. First National....A Man of Action.....Own Theatre, 11 & 2-30
Stoll....Guy Fawkes ..... Scala, 3

WEDNESDAY, SEPTEMBER 5.
European....Three Century Comedies.....Own Theatre, 11 & 2-30
Assoc. First National....A Man of Action ..... Own Theatre, 2-30

THURSDAY, SEPTEMBER 6.
Butcher....The School for Scandal ..... Alhambra, 11-15
Granger....The Dauphin of France ..... Scala, 3

FRIDAY, SEPTEMBER 7.
Famous-Lasky....Bella Donna ..... New Oxford, 11
F.B.O.....The Fall of Babylon ..... Shaftesbury Pavilion, 11
I.V.T.A.....The Reef of Stars ..... New Gallery Kinema, 11

MANCHESTER.

TUESDAY, SEPTEMBER 4.
Stoll....Guy Fawkes ..... Piccadilly, 11
Ideal....Out to Win ..... Deansgate, 11
Gratton Milloy....Parted Curtains ..... Futurist, 11-15
Goldwyn....The Ragged Edge ..... Winter Gardens, 11-15
Gaumont....The Little Clown ..... Gaiety & O.T., 11 & 2-30

WEDNESDAY, SEPTEMBER 5.
Napoleon....Pagliacci ..... Piccadilly, 10-45
Western Import....The Broken Violin ..... Deansgate P.H. 11
Phillips....The Fourth Musketeer ..... Futurist, 11-15
Goldwyn....Vanity Fair ..... Theatre Royal, 11-15
Pathe....Go Get 'em Hutch ..... Own Theatre, 11 & 2-30

THURSDAY, SEPTEMBER 6.
Famous-Lasky....Bella Donna ..... Piccadilly, 11

FRIDAY, SEPTEMBER 7.
Fuller....Forbidden Love ..... Theatre Royal, 11

LIVERPOOL.

MONDAY, SEPTEMBER 3.
Goldwyn....Vanity Fair ..... Prince of Wales, 11-15

TUESDAY, SEPTEMBER 4.
Western Import....Man and Wife ..... Clayton Square P.H., 11
Fuller....Forbidden Love ..... Scala, 11
Marks....Wildness of Youth ..... Palais-de-Luxe, 11
Pathe....Go Get 'em Hutch ..... Own Theatre, 11 & 2-30

WEDNESDAY, SEPTEMBER 5.
Gilling....The Uninvited Guest ..... Palais-de-Luxe, 11
European....The Town Scandal & The Midnight Guest.....Scala, 11-15
Ideal....Out to Win ..... Futurist, 11-15

THURSDAY, SEPTEMBER 6.
Gratton Milloy....Parted Curtains ..... Scala, 11-15
Phillips....The Fourth Musketeer ..... Palais-de-Luxe, 11-15

FRIDAY, SEPTEMBER 7.
Famous-Lasky....Bella Donna ..... Scala, 11
Stoll....Guy Fawkes ..... Futurist, 11-15

LEEDS.

TUESDAY, SEPTEMBER 4.
Famous-Lasky....Bella Donna ..... Kinema Exchange, 10-30
Stoll....Guy Fawkes ..... Majestic, 11
Napoleon....Pagliacci ..... Scala, 11
Gaumont....The Little Clown ..... Kinema Exchange, 11-40
F.B.O.....Wonders of the Sea ..... Kinema Exchange, 2-15
Artistic....The Empty Cradle ..... Kinema Exchange, 3-15

WEDNESDAY, SEPTEMBER 5.
Goldwyn....The Ragged Edge ..... Majestic, 11

THURSDAY, SEPTEMBER 6.
Goldwyn....The Stranger's Banquet ..... Majestic, 11

FRIDAY, SEPTEMBER 7.
Western Import....Man and Wife ..... Kinema Exchange, 11-40
Ideal....Should a Doctor Tell? ..... Kinema Exchange, 2-15
Phillips....The Fourth Musketeer ..... Kinema Exchange, 3-15

SHEFFIELD

MONDAY, SEPTEMBER 3.
Napoleon....Pagliacci .....Union Street P.P., 11

WEDNESDAY, SEPTEMBER 5.
Ideal....Should a Doctor Tell? and Two Comedies.....Grand, 10-45
Famous-Lasky....Bella Donna .....Union Street P.P., 11
Goldwyn....The Stranger's Banquet .....Cinema House, 11

THURSDAY, SEPTEMBER 6.
F.B.O.....Wonders of the Sea .....Fargate C.H., 11

FRIDAY, SEPTEMBER 7.
Gaumont....The Little Clown, and Two 1-reel Comedies....Grand, 10-45
Granger....Dauphin of France ..... Tivoli, 11
Hepworth....Strangling Threads ..... Union St. P.H., 11

BELFAST.

WEDNESDAY, SEPTEMBER 5.
Gaumont....One Wild Week ..... Own Theatre, 11

NOTTINGHAM.

TUESDAY, SEPTEMBER 4.
Gaumont....The Little Clown ..... Goldsmith St. P.P., 11
Famous-Lasky....Nobody's Money ..... Scala, 11
Ideal....Should a Doctor Tell? & Hodge Podge..Mechanics' Hall, 11-15

BIRMINGHAM.

SUNDAY, SEPTEMBER 2.
Napoleon....Pagliacci ..... Futurist, 3
European....The Town Scandal and The Midnight Guest.....Scala, 3-30
Western Import....Jacqueline ..... New St. Picture House, 7
Wardour....Iniquity ..... Futurist, 7
Gaumont....The Little Clown ..... Scala, 7

MONDAY, SEPTEMBER 3.
Goldwyn....The Last Moment ..... Futurist, 11-15

TUESDAY, SEPTEMBER 4.
Stoll....Guy Fawkes ..... Futurist, 11
Pathe....Go Get 'em Hutch ..... Scala, 11

WEDNESDAY, SEPTEMBER 5.
Sovereign Exclusives....Women Men Marry ..... Scala, 11
Goldwyn....The Stranger's Banquet ..... Futurist, 11

FRIDAY, SEPTEMBER 7.
Famous-Lasky....Bella Donna ..... Futurist, 11
W. & F..." Snub " Pollard Comedies," "Our Gang" Comedies, Scala, 11
Granger....Dauphin of France ..... New St. P.H., 11

SUNDAY, SEPTEMBER 9.
Western Import....Lost in a Big City ..... Scala, 7
Butcher....The School for Scandal ..... New St. P.H., 7

NEWCASTLE.

MONDAY, SEPTEMBER 3.
Goldwyn....Vanity Fair ..... New Pavilion, 11-15

TUESDAY, SEPTEMBER 4.
Stoll....Guy Fawkes ..... Tyne Theatre, 11-15
F.B.O.....Man versus Beast ..... Pavilion, 11-15
Goldwyn....The Stranger's Banquet ..... New Pavilion, 11-15
Assoc. First National....A Man of Action....Own Theatre, 11-15 & 2-30

WEDNESDAY, SEPTEMBER 5.
Pathe....Go Get 'em Hutch.....Westgate Rd. P.H., 11-15

THURSDAY, SEPTEMBER 6.
Goldwyn....The Ragged Edge ..... New Pavilion, 11-15
Granger....Dauphin of France ..... Empire Cinema, 11-15

FRIDAY, SEPTEMBER 7.
Famous-Lasky....Nobody's Money ..... Grainger P.H., 11
Napoleon....Pagliacci ..... Grey Street P.H., 11
Wardour....Iniquity ..... Stoll's, 11-15
F.B.O.....Wonders of the Sea ..... Pavilion, 11-15
Ideal....Out to Win ..... Queen's Hall, 11-15

GLASGOW.

MONDAY, SEPTEMBER 3.
Goldwyn....The Stranger's Banquet ..... Cinema House, 11
Bendon....A Rogue in Love .....Cranston's P.H., 11

TUESDAY, SEPTEMBER 4.
Ideal....Hutch Stirs 'Em Up ..... Scala, 11
Gaumont....The Little Clown ..... Cranston's P.H., 11

WEDNESDAY, SEPTEMBER 5.
Famous-Lasky....Nobody's Money ..... Scala, 11

THURSDAY, SEPTEMBER 6.
Napoleon....Pagliacci ..... Scala, 11

FRIDAY, SEPTEMBER 7.
Butcher....The School for Scandal ..... Picture House 11
Stoll....Guy Fawkes ..... Scala, 11
Goldwyn....Vanity Fair ..... Savoy, 11
Assoc. First National....The Man of Action.....Own Theatre, 11
Pathe....Go Get 'em Hutch ..... King's and O.T., 11 & 3
European....The Midnight Guest & Town Scandal....Own Theatre, 2-30

BRISTOL.

WEDNESDAY, SEPTEMBER 5.
Western Import....Jacqueline ..... King's Cinema, 11-30

SUNDAY, SEPTEMBER 9.
Butcher....The School for Scandal ..... Clare St. P.H., 3-15

CARDIFF.

TUESDAY, SEPTEMBER 4.
European....Gossip ..... Kinema Exchange, 11
Stoll....Guy Fawkes ..... Capitol, 11-30
Goldwyn....The Stranger's Banquet ..... Cardiff Cinema, 11-30
F.B.O.....Mary of the Movies ..... Kinema Club, 12-15
European....The Bolted Door ..... Kinema Exchange, 3

WEDNESDAY, SEPTEMBER 5.
Hepworth....Strangling Threads ..... Cinema, 11-15
Wardour....Iniquity ..... Capitol, 11-30
Goldwyn....The Last Moment ..... Kinema Exchange, 3

FRIDAY, SEPTEMBER 7.
Famous-Lasky....Nobody's Money ..... Own Theatre, 11
Western Import....Lost in a Big City ..... Capitol, 11-30
Paragon....Women Men Marry ..... Kinema Exchange, 12-15

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GLASGOW	...Friday, September 7, 11 a.m., Picture House.
BIRMINGHAM	Sunday, September 9, 7 p.m. Picture House, New Street.
BRISTOL ...	...Sunday, September 9, 3-15 p.m. Picture House, Clare Street.
MANCHESTER	Tuesday, September 11, 11 a.m., Piccadilly Theatre.
LEEDS ...	...Tuesday, September 11, 11 a.m., Majestic Cinema.
CARDIFF ...	...Wednesday, September 12, 11-30 a.m., Capitol.
LIVERPOOL	...Wednesday, September 12, 11 a.m., Scala.
NEWCASTLE	...Thursday, September 13, 11-15 a.m., Empire Cinema.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 512. SATURDAY, SEPTEMBER 1, 1923. SIXPENCE.

A Fair and Square Deal

AS we anticipated, the articles that have appeared in these pages during the past two or three weeks on the subject of percentage have aroused intense interest throughout the whole of the trade, and have also evoked considerable discussion in exhibiting circles throughout the length and breadth of Great Britain. At the present moment the one subject under discussion with exhibitors generally is the question of sharing terms, for whether it be the proprietor of a large or small house, each recognises that the time is coming when films will be rented on a different basis from heretofore. The very fact that Sir William Jury—one of the keenest and far-sighted men in the kinematograph industry—is wedded to the idea is sufficient of itself to make many people think, and, as will be seen from a glance at the correspondence on another page, many exhibitors have taken the opportunity of expressing their views upon this momentous question.

It is always interesting to get the views of the provincial exhibitor, for in London there is far too much importance given to the views of the purely London suburban exhibitor, whereas every manufacturer and renter knows that it is in the provinces that he gets the real return from his picture, and, therefore, the expressions of opinion from such shrewd exhibitors as Mr. Lewin Samuel, Mr. F. W. Locke, Mr. W. N. Blake, and Councillor Haigh are exceedingly important, because it gives us the viewpoint of the Midlands and the North. Mr. Locke expresses an opinion averse from sharing terms, mainly because he considers that the introduction of a percentage basis would resolve itself into a question of personal haggling between renter and exhibitor as to how much percentage should be in favour of buyer and of seller, and, further indicates that it would not only be confined to big films, but the smaller productions would inevitably follow. Both Mr. Samuel and Mr. Blake consider that the introduction of a percentage basis, *providing that the exhibitor secures a fair and square deal, would be an excellent thing for the industry*, whilst Councillor Haigh emphatically gives his view that he would not, under any circumstances, trade on such a basis.

In the four expressions of opinion from towns such as Birmingham, Liverpool, and Bedford, one can get a very fair idea of the feeling that there is on this matter, but, in addition, during the week we have tested the feeling of exhibitors both in the North and in the South, and, on the whole, one finds that whilst there is a large number of exhibitors directly opposed to the introduction of the percentage basis, undoubtedly there is a considerable number who are prepared to trade on sharing terms, always provided they receive a fair and square deal.

The exhibitor's main fear (as far as one can gather after exhaustive interviews with many of the leading showmen of this country) is whether he will really get a fair and square deal if he books a film on sharing terms. Unfortunately, it would appear that many so-called big films that he has had to pay big prices for have proved themselves miserable failures at the box-office, and, consequently, he is inclined to look at anything in the nature of new trading from the renter with suspicion. There would appear to be an exceedingly distrustful feeling of renters prevalent amongst exhibitors to-day, and it is this lack of confidence in the renter that is making the exhibitor view the introduction of sharing terms with such suspicion. It is significant that, almost without exception, directly the subject of percentage basis is discussed with practically any exhibitor to-day he thinks that it is only a scheme for the renter to know the exhibitor's business, and to get more money for his films. Until that feeling is dissipated it must have a disastrous effect upon business between the two parties, and until the exhibitor is convinced that he is going to receive a fair and square deal there will be a long and bitter fight before any big films are booked on a percentage basis. Any keen student of the business, both here and in America, knows that the percentage basis is bound to come, but until the exhibitor is assured of *fair* sharing terms it will be a long time before it is introduced into this country. Many films have already been put into halls on a percentage basis, but sharing terms on a sixty-forty basis is not real percentage—it is merely taking money out of the exhibitor's pocket. It is up to both sides to give each other a fair deal, and in this way better trading will result.

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RALPH J. PUGH has not lost any time in replying to Reginald Bromhead and Jeffrey Bernerd's letters which appeared in last week's issue of this journal, and incidentally he secures some really good advertisement space for First National in our editorial pages this week. Mr. Pugh is a first-class letter-writer, and trenchantly replies to the criticisms passed upon his contract by the chairman of the K.R.S. and the managing director of the Stoll Film Company. As, however, he invites both these gentlemen to answer points in his letter, I will reserve comment on the whole matter until I have received the replies which are certain to eventuate. Simultaneous signing makes a very piquant little controversy, and certainly has livened the trade considerably in these somewhat dull days.

By the W

A Weekly On Trade

Gaumont's Quarter of a Century.

ON Monday, September 10, the Gaumont Company celebrate their twenty-fifth anniversary in the film industry—a record which is a real tribute to the splendid work of Col. Bromhead, Mr. R. C. Bromhead, and M. Leon Gaumont. During the quarter of a century that this company have been in existence they have stood as a monument for fair dealing with the exhibitor, and there is no house in the renting business to-day that has a better name, nor is spoken of with such real respect as the Gaumont Company. Col. Bromhead, the chairman, has been associated with Gaumont's from its very inception, and it is safe to say that there has never been in this industry a greater worker for the cause of British films. The position that he occupies to-day, as chairman of the British Film League and chairman of the Incorporated Manufacturers' Association, gives a little idea of the esteem in which he is held by the whole industry. Mr. R. C. Bromhead, who shares with his brother the position of joint managing director of Gaumont's, is also a man who has won his way to the top of the tree by sheer merit. As my readers know he is chairman of the Kinematograph Renters' Society, and one must say that Mr. R. C. Bromhead has fulfilled the difficult functions of chairman of the Renters' Society with the utmost diplomacy and shrewd business foresight. In next week's FILM RENTER I hope to include a special contribution by Col. Bromhead on the past and future of this well-established and go-ahead concern, which I am sure will be read with the greatest possible interest by every member of the industry.

Another Boycott.

MOST of the time of the last meeting of the Bristol C.E.A. appears to have been devoted to the dispute between that branch and Ideal Films. It will be remembered that Bristol exhibitors were recently up in arms against Ideal's for showing pictures at the Colston Hall, and in accordance with the usual policy of the C.E.A. branches, initiated a boycott of the firm's productions as a consequence. When the matter came up for discussion the other day, it appeared that the secretary had endeavoured to secure an undertaking from Mr. Harry Rowson that his company would not again show films at the Colston Hall, but whilst Mr. Rowson repeated the statement that his firm had no intention of showing films at that hall, he would not say anything more definite, intimating, at the same time, that he thought it was unreasonable that Bristol should ask Ideal to bind themselves in this respect more than other firms. It now appears that many of the exhibitors have taken no notice of the boycott and have booked Ideal pictures, which accordingly aroused the ire of the chairman and one or two members present.

Bristol Diehards.

THIS is only another instance of the stupidity of branches of the C.E.A. attempting to impose boycotts, for in every instance they are broken by their own members. As long as I can remember, dating back to the days of the C.E.A. Essanay dispute, whenever the C.E.A. have a grievance against a renting firm they inevitably propose a boycott of that company's productions, and just as inevitably it always fails. I should have thought by this time that the leaders of the C.E.A. would have seen the crass stupidity of such an asinine policy, but apparently there are some people in this industry who will never learn. In this particular instance I am very glad to see that there are some exhibitors with commonsense in Bristol who have refused to be browbeaten by their Association, merely because the Ideal Company would not give an undertaking that has not been asked from any other renting concern. The mere fact that Mr. Rowson has intimated his intention of not showing at the Colston Hall again would have been, I should have thought, sufficient for any association, but the diehards of Bristol are in a class by themselves. At any rate, the net result is that they have made themselves appear very silly in the matter and achieved nothing

Enthusiasm for Film Weeks.

I UNDERSTAND from Mr. Rowan Walker, secretary to the British Film League, that the Hotel Victoria has been provisionally fixed for the venue of the Prince of Wales luncheon. Mr. Walker also intimates that the League is now arranging to obtain the services of an expert well known in the trade, whose sole business for the next three or four months will be to stir up enthusiasm and support for the Film Weeks throughout the whole country. For this purpose he will visit all the C.E.A. branches and the most important towns, and interview personally as many exhibitors and local authorities as he can arrange to meet. A personal letter is also being prepared which will be sent out from the League's office to every exhibitor in the Kingdom, formally announcing the Prince of Wales's consent to attend the League's luncheon, and giving reasons why, in their own interests as well as for patriotic reasons, exhibitors should give the Film Weeks their full support. Mr. Walker also informs me that the League has just been elected a member of the British Empire League.

Tivoli Trade Shows.

I AM very pleased to hear from Mr. Vivian van Damm, the general manager of the New Tivoli Theatre that at all the trade shows to be held at the Tivoli, fifty seats will be kept for the Press, whatever the pressure on their capacity. Both the trade and lay Press will be very grateful to Mr. van Damm if this is carried out, for

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ay Notes.

Causerie Topics.

at many of the trade shows, unless the Pressman arrives at the theatre ten or fifteen minutes before the film is screened, he often has to put up with viewing the picture from an impossible angle. Mr. van Damm, in his letter to me, intimates that even if a Pressman is a quarter of an hour late, his seat will always be vacant and ready for him, and it certainly looks as if seeing trade shows at the Tivoli will be a real pleasure in future.

Unimpressive Agitations.

I AM glad to see that Newcastle exhibitors have been discussing the new campaign for the repeal of the Entertainments Tax, for there is no shadow of doubt that in this Northern area the tax has a crushing effect upon exhibitors. At the same time I cannot help thinking the chances for success next year are not nearly so rosy as some people seem to imagine. The curse of every agitation in this industry is apathy, and it is remarkable how apathetic exhibitors, particularly in London, were in the last stages of the late tax campaign. Indeed, this had something to do with the failure to get any concessions, as Members of Parliament were by no means impressed with the trade's efforts.

Publicity and Repeal.

ANOTHER matter that will certainly militate against success, and which will have to be overcome, is the publicity that has been devoted in the lay Press lately to kinema expansions, first to the Tivoli and the amount of money it cost to build, and then to the enormous sum of money that Metro were spending on films, and after that the opening of Shepherd's Bush Pavilion, upon which the lay Press devoted a good deal of space regarding the expense of the building, etc. These matters are bound to be seized upon by the Chancellor, and whilst, of course, we, in the trade, know that they do not affect the smaller exhibitor in the country, yet it is certain that these two picture palaces, and the sum of money involved in each of them, will be used against the promoters of the agitation for the repeal of the tax. It is just as well to be prepared, and the Committee who are entrusted with the job of fighting this tax would be well advised to keep this matter well in their minds.

Our Only Chaplin.

THE premiere release of this week has been the Chaplin film, and it has certainly scored a phenomenal success in London. Every suburb has been showing "The Pilgrim," and the box office receipts have gone up accordingly. When I looked in at Ilford's Super Cinema the other evening to see this picture, it was good to hear the delighted laughter of youngsters and grown-ups as this picture involved itself, and the general consensus of opinion is that Chaplin has, with the possible exception of "The Kid," given us his best film. Every exhibitor I have spoken to reports big business as a result of showing this great comedy, and I hear that Pearl Films are inundated with requests for rebooking. There is only one Chaplin, and his hold upon the public is the most remarkable thing in a remarkable industry.

Addition to London Renters.

I AM pleased to record an interesting addition to London renters in the person of the well-known Scottish renter, Mr. Percy Winocour, who has opened offices at 42-43, Cranbourn Street, Leicester Square. Mr. Winocour has been connected with the Scottish side of the industry for many years, and has handled many big subjects in that country. He is now launching out with offices in London, so that he will, in future, be buying productions on his own instead of handling them territorially, as in the past.

Maurice Rosett for Cairo.

MAURICE ROSETT, of the "Annuaire du Cinema," asks me to inform the trade that he is proceeding to Cairo, where his address will be "Grand Hotel Continental, Cairo, Egypt."

Black and White.

WE have often been charged by our former ally, France, with being a race of Pecksniffs. But it would be difficult to find a more flagrant example of moral hypocrisy than that revealed in the reason given by the French Government for the banning of "The Birth of a Nation." This film has been prohibited, it seems, on the grounds that "it is liable to excite rancour between the black and white races. . . ." And the Minister of the Interior can calmly issue such a notice as this at the very time when his country's African troops are enraging the German population on the Rhine! But official France would appear to have lost its sense of humour in many respects lately.

Betty Balfour's Next.

IN sending me greetings from Dieppe, where she has been holiday-making since she finished work in "Squibs, M.P.," Betty Balfour tells me what a splendid time she has been having, and gives an account of the people she has met on the French shore, including Georges Carpentier and his charming wife and chic little daughter. Her holiday has not been a very long one, for she returns this week to get ready for the next Welsh-Pearson production, "Squibs' Honeymoon." Meanwhile, George Pearson has been busy putting the final touches to "Squibs, M.P.," which the Gaumont Company, Ltd., will present towards the end of September. A rough copy has already been seen at Denman Street, and I am told that it has exceeded all expectations. Even modest Mr. Welsh has privately confessed that he thinks "Squibs, M.P." is the best and funniest film in which Betty has yet appeared.

Tatler

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Ralph J. Pugh on Simultaneous Signing

First National Chief Replies to R. C. Bromhead and Jeffrey Bernerd, and Defends New Contracts

TRENCHANT CRITICISM OF K.R.S. AND SOME PERTINENT QUESTIONS

37-39, Oxford Street,
London, W.1.
August 27, 1923.

The Editor, THE FILM RENTER AND MOVING PICTURE NEWS,
53a, Shaftesbury Avenue,
London, W.1.

SIR,—The Chairman of the Kinematograph Renters' Society in his letter appearing in your issue of the 23rd inst., recites in six paragraphs the difficulties which have prevented the K.R.S. from adopting simultaneous signing, and then asks "How have Associated First National Pictures, Ltd., overcome these difficulties?" Mr. Bromhead answers his own question, and the reply is not only wrong, but is inconsistent.

May I be allowed to answer the question by stating the facts?

Paragraphs 1 and 2. The only practical remedy for these difficulties is contained in our Clause No. 18.

Paragraphs 3 and 4. These difficulties are met by the very practical method of engaging representatives in whose integrity we have implicit confidence.

Paragraph 5. Simultaneous signing with us is just what the word means. Our representative will not sign unless an equally qualified representative of the exhibitor is prepared to sign also.

Paragraph 6. We have met this difficulty by granting simultaneous signing with no other conditions than those which are admittedly necessary and reasonable.

Mr. Bromhead, supported by Mr. Jeffrey Bernerd, has seized upon Clause 18 with quixotic valour as if he had discovered and laid bare a hidden danger to the exhibitor. For instance, Clause 18 is objected to because "It prompts oue to ask when is a Contract not a Contract?"

My answer to this question would be—When one party *must* sign it and the other *may* sign it if and when he chooses to do so; to wit, the Standard Contract. What is the exhibitor's position to-day with all contracts in use except the First National? Under the terms of the Standard Contract the exhibitor's signature constitutes no more than an offer. It is a contract only when the renter chooses to apply his signature, and he can keep the exhibitor waiting not four but forty days if he wishes. Renters may decline an exhibitor's offer for any reason and without giving any reason. It is useless to argue, as does Mr. Bernerd, that *in practice* the only reasons renters refuse to sign the Standard Contract are practically those contained in our Clause 18. The renter has the right to decline for any reason. Whatever the *practice* may be the *privilege* is unfair to the exhibitor.

Now compare the exhibitor's position under the First National Contract. The contract is a contract, and not merely a customer's offer, before the representative leaves. It may be cancelled, not for any reason chosen by us, but only under certain clearly defined circumstances. These circumstances are set forth in Clauses 3, 4, 5, 18, and 19. They are not new conditions, and are proven by experience to be reasonable and rarely met with. In effect, Clause 18 says "If other dates cannot be found and mutually agreed to on the rare occasion that two or more dates are accidentally booked on one copy, or a booking made which is barred by another, then the contract is null and void." All these circumstances under which the contract may be cancelled are provided for in one way or another in the Standard Contract. There is no need to specify the circumstances of our Clause 18, because the renter has the opportunity of checking up with his log book before he signs. First National, however, are now bound by the terms of their contract as soon as the representative has signed it. It therefore becomes necessary to embody what previously has been an accepted practice into the terms of the contract.

In short, the only reason why the circumstances set out in Clause 18 are not provided for in the Standard Contract is because it is "*not a contract.*" It is necessary in a First National Contract because "*it is a contract.*"

I consider Mr. Bromhead's attitude towards our Clause 18 is most inconsistent. He admits the necessity of its provision, and yet singles it out as the outstanding defect of the contract. In other words, he states that simultaneous signing is not possible without limitations, and apparently agrees that simultaneous signing without the provisions of our Clause 18 would be an unworkable theory. Yet Mr. Bromhead complains because we do not give simultaneous signing *carte blanche*. As a matter of fact I admit that our new contract embodies limitations, but they are limitations as to the circumstances under which the contract may be rescinded.

If I understand "Exhibitor's" complaint aright in regard to hawking it is that under the Standard Contract Exhibitor "A" may sign a contract which may be declined because Exhibitor "B" has been induced to pay more for the same hire. Under the First National Contract "A" is protected, because at whatever price "B" may contract "A" has prior right in point of time as specified in Column 7 of the schedule. There is nothing whatever under Clause 18 to deprive an exhibitor of the hire he has contracted for unless another exhibitor has accidentally contracted for the same hire of the print, or within his barred area earlier in the day. It would, therefore, be useless to hawk a First National Contract. It may be impossible to prevent hawking, but I know of nothing better than to make hawking useless in order to stop it, especially as it is rarely done in any case.

In answering the chairman of the Kinematograph Renters' Society I have dealt with much that Mr. Jeffrey Bernerd has said in his letter on what he ungraciously calls a "stunt." I may, however, be allowed to point out that Mr. Bernerd is particularly wrong in suggesting that more trouble will be caused under our contract than under the Standard Contract. Mr. Bernerd bases his conclusions on the assumption that by reason of Clause 18 we have more power to repudiate than was the case under the Standard Contract. Nothing could be farther from the fact. Under the "old method of trading" Head Office had the right to decline anything and everything the exhibitor had offered. Under our new contract there is nothing we can repudiate at Head Office or elsewhere—when once our representative has signed on our behalf. We stipulate clearly the

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Catering for—Whom?

WE are becoming fairly used in this industry to attacks from all quarters—there being such a host of critics of the kinematograph film that it is nothing new to pick up one's newspaper and find some fresh form of attack upon the photoplay and the kinema in its columns. Indeed, there has probably never been any form of entertainment that has been so virulently criticised as the moving picture has been within living memory, and the fact that it has survived the ceaseless attacks made upon it, as proved by the hold that it has upon the public and its popularity to-day, is evidence of its vigour.

Too often in the past has the moving picture industry been the butt of sneers and gibes from cranks, faddists, and killjoys of every denomination and description but despite all their endeavours the increasing number of kinema theatres to-day is the greatest argument that the entertainment provided is of the kind that the great pleasure-loving public are most anxious to see. Just lately, however, a new note has crept into the criticism of pictures that has been appearing in the lay Press, and when one finds that well-known critics such as Mr. E. A. Baughan, Mr. James Agate, and Mr. G. A. Atkinson are using their pens for a stern criticism of the type of picture that is being shown, then it is time for this industry seriously to take notice of their expressions of opinion for these men represent great newspapers, and are recognised as critics eminently qualified to judge both plays and pictures.

If we examine the criticisms of these gentlemen, and furthermore read some of the letters that have been appearing in the London and Provincial Press, it will be found that almost without exception their criticism is levelled against the *stories* now being shown on the screens. Disregard the three critics I have mentioned above, and read the correspondence columns of the Press, both here and in the provinces, and there will also be found an insistent demand from picture-goers for better films. One writer appeals for a kinema for intelligent people, and bitterly criticises what he calls " the imbecile pictures " released. Mr. James Agate in a curious mixture of nonsense and commonsense, exhorts his readers to throw eggs at the screen because of the stupidity of the stories that are being shown. Proved friend of the industry as Mr. E. A. Baughan is, he also protests against the utter banality of some of the pictures that have recently been shown in kinemas, whilst Mr. G. A. Atkinson, the film critic of the " Daily Express," refers to " the dreary procession of poor films " that have been shown recently. It is the function of a trade paper, as we see it impartially to examine these complaints, and to see whether or not there is a sinister attempt being made to discredit the kinematograph industry in the eyes of the people of this country. We do not believe in crying " stinking fish," and time and again in the past have upheld our industry against the one-sided attacks that have been made upon it, but looking at the latest form of criticism and reading it in conjunction with some of the films that have been shown in the past few weeks, one cannot help wondering if there is not some modicum of truth in the outspoken criticisms being directed at the type of picture shown.

During recent weeks, in common with other viewers, I have attended many of the trade shows held in London, and rarely has there been seen such a poor crowd of films as have been shown on the screens. The chief fault is with the story, and seldom have I witnessed such extraordinary stupid and ludicrous stories as have been shown recently. The main feature in these photoplays was for an impossible and ridiculous story to be overloaded with lavish extravagance, and some of these productions make one literally wonder whether we are catering for imbeciles or people of intelligence. Ask any viewer who has been seeing trade shows in the past few weeks, and he will tell you that seventy-five per cent. of these pictures possess a story that is literally an insult to one's intelligence and cannot have any appeal whatever to a person possessed of an average brain. It is pitiful to see good actors and actresses, who we know can do great work on the screen, wasted on these productions, overloaded. as they are, with scenes that have no relation whatever to the story. These are the kind of pictures that are receiving such trenchant criticisms in the columns of the daily Press. Small wonder that critics cannot do other than express themselves as they do when they have to witness such absurdities on the screen. This type of picture is slowly but surely killing the moving picture industry, and if some action is not quickly taken, then the kinema will surely lose its place as an entertainment for the people of this country, and will degenerate into a mere pastime for unintelligent and stupid people. In all fairness to the British producer it should be stated that this criticism very rarely applies to British pictures, for, although the general technique of our films may sometimes be weak, yet the story value is, on the whole, very considerably above the American standard.

I have no wish to foolishly alarm exhibitor, renter, or manufacturer, but if these cannot see the writing on the wall, then indeed they must be blind. Improve our pictures, rigorously shelve those that are stupid in the extreme, and the better class people will be attracted to the theatre; but whilst we show photoplays with stories that are impossible and utterly unconvincing, then we are hastening the day when this industry will commence to decline. Cater for every kind of audience, certainly, but do not show pictures that will only appeal to imbeciles.

Ernest W. Redman

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Exhibitors on Prop

Bulk of Opinion Hostile to

BIRMINGHAM AND BRISTOL SU GUARA

Scottish Experience

SINCE the intimation given by Sir William Jury that Metro productions would henceforth be released on a percentage basis the possibilities and prospects of this new form of marketing films coming into universal vogue has been the principal topic of discussion in exhibiting circles. During the week our representatives have been busy collecting opinions from proprietors and managers of halls in practically every territory in the United Kingdom. We have also received a large batch of correspondence on the subject. The views set forth on these and the following pages form only a small part of what has been sent us, and we hope to print a further selection next week.

"AN UNFORTUNATE PROPHECY"

R. Sumner Jones "Welcomes" the Attempt

ON the face of it the percentage basis is a system contrary to business principles (writes Mr. R. Sumner Jones, of Consolidated Cinematograph Co.'s, Ltd.). The renter and the exhibitor have to trade one with the other, and it cannot be an advantage for the exhibitor to disclose his methods of working to anyone.

Far be it from me to suggest that my friend the renter is certain of hell as a reward for his sometimes hard dealings with the unfortunate exhibitor! It is our renter friend, Mr. Kent, in his outspoken utterance from America, who makes this announcement when he says that the percentage basis is "coming just as sure as hell."

An unfortunate prophecy, and while I disclaim the suggestion, I cannot fail to reflect on Mr. Kent's timely warning.

Seriously, I welcome this attempt to introduce a system of percentage basis. It will not succeed, and my company will not participate in it, but at last the renters will be able to satisfy themselves of the true facts of the exhibitors' inability to pay the high prices at present demanded.

YORKSHIRE THINKING HARD

"Biggest Question Trade has had to Tackle"

THE great majority of exhibitors in Leeds and district have not seriously approached this matter of booking films on a percentage or sharing terms basis (writes our Leeds correspondent). Probably not 20 per cent. have been approached with a sharing terms proposition, and so, since it has not come down to "brass tacks," the idea has not very seriously been thought over, except by a small number. Recent articles in the FILM RENTER have, however, focussed attention on the matter.

Cannot be Dismissed as "American."

Said one of the oldest exhibitors in the business, who preferred at this stage to remain anonymous: "This question of sharing terms is of tremendous and far-reaching importance. It is not just a question of pounds, shillings, and pence; it will strike much deeper than that, and effect changes that not long ago were undreamed of. But everything depends on the lines the scheme of percentage is worked out. I, personally, at this stage, am not prepared to give my views either one way or the other, because during the last few weeks (when the proposition was only first seriously and conspicuously brought to the front) much has been said and written, and it needs assimilating very seriously. It is the biggest question the trade has had to tackle—and it will have to tackle it—since the trade came into being. It cannot be dismissed as an American idea brought over by Americans. That was how the trade came. I exhort everybody in the trade, big man or little man, renter or exhibitor, to think seriously on this question. The RENTER has done a great service to the trade in so prominently focusing attention on the question."

Denham to Draw Up a Scheme.

Other exhibitors in the Leeds district interviewed on this question expressed themselves as having been emphatically opposed to any scheme of sharing terms as quite an un-English method of running their business. The first suggestions and outlines of the idea have already been dismissed, but there is little doubt (writes our correspondent) that the question has been revived, and is being reconsidered far more seriously in Yorkshire.

In next week's RENTER I hope to give the views of several Yorkshire exhibitors, including an article embodying the views of that very alert and very much alive exhibitor, Mr. Leonard Denham, of the Headingley Lounge.

Mr. Denham has given much thought to the problem, and has now formulated a simple and very clearly defined scheme. It is on much the same lines as a recent leading article in the RENTER outlined, viz.:

"A fair way of doing business on a percentage basis is for an exhibitor to reckon the amount of money it costs to run his hall without film hire, making that a first charge against the production put in. After that sum is taken he should guarantee the renter a certain amount, and the proceeds over and above that figure should then be split on an agreed basis "—

but sets the idea out more definitely, and carries it much further. Mr. Denham asserts that this scheme is the fairest and most equitable to both renter and exhibitor yet advanced, and he is prepared to prove its efficacy with figures. See next week's RENTER.

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Percentage osals.

Scrapping Rental System

PPORT PRINCIPLE OF A "FAIR NTEE"

of Sharing Terms

THE JUST PROPORTION

What Small Halls Can Afford to Pay

THE majority of the exhibitors seen by our representative in Manchester during the week preferred not to commit themselves at this stage to any definite opinion on the subject of percentage and sharing terms. Others who expressed tentative views did not wish their names to be mentioned. One prominent manager in charge of a circuit of halls thought that vast changes were foreshadowed by the suggestion made by such a big firm as Jury's that in the future they would only trade their super films on a percentage basis.

"Percentage, or the sharing terms system," he said, "is, of course, not an absolutely new thing even in the picture theatre. Super halls have already shown super films on these terms, and are doing so now. But how would such a proposal work in regard to ordinary program stuff in the small halls—and the majority of them, we must remember, still *are* small halls compared with, say, the Piccadilly or the Royal? It is easy enough for a renter to come along and shout 'supers,' and say that he will only book them on a fifty-fifty or sixty-forty basis. But, apart from the fact that the renter may be unwarrantably exaggerating the quality of his wares, no exhibitor running an average hall can possibly afford to expend half of his takings on film hire. A percentage of more than 25 to 30 at the most is the limit of what any theatre can pay if it wishes to remain solvent. The exhibiting side of the trade will want to know a lot more about the details of any sharing scheme before it consents to scrap the present system of rental."

BIRMINGHAM THINKS IT OVER

Renter's Right to "Fair Guarantee"

COLLECTIVELY, Midland exhibitors have often expressed themselves antagonistic to any percentage system, and none have been stronger opponents of rentals on a percentage basis than those who earlier in their careers took part in the management of theatres or music-halls. "Seeking opinions from leading Birmingham and district exhibitors," writes our Birmingham correspondent, "the mere mention of sharing terms spontaneously drew from half-a-dozen men: 'Oh, we are dead against the system!'" Discussion on this subject at Midland C.E.A. meetings in the past, however, have always been founded on the old system of 50-50 or 40-60 adopted by touring theatrical companies. Time after time have prominent C.E.A. members declared that the adoption of the percentage basis of rental was impracticable.

Opposition Reconsidered.

"My directors are strongly opposed to sharing terms," replied Mr. E. E. Ellerslie, general manager of the syndicate which controls the circuit of suburban halls, of which the Coronet, Small Heath, is the premier house. After reading the FILM RENTER suggestion, however, Mr. Ellerslie, while making it clear that the opinion was a purely personal one, agreed that it would probably appeal more favourably to exhibitors than the old percentage system of which he had had experience, but he was emphatic that renters would have to get rid of all idea of receiving a guarantee. "I do not see how an exhibitor can guarantee any sum on a film, but it might be possible for renter and exhibitor to arrange a basis upon which takings over and above overhead charges should be shared." Doubtless a scheme on the lines suggested could be applied to the film industry, but he was convinced that his directors would never tolerate for a single moment any demand for a guarantee.

A "Reasonable Proposal."

"It will come sooner or later," declared Mr. Charles Williams, general manager of Greater Scala (Birmingham), Ltd., speaking in a personal but not an official capacity. He did not raise any objection to the renter receiving a fair guarantee; in fact, he regarded the proposal as a reasonable one. Indeed, he went a step further, and said that if he was a proprietor-exhibitor he would be agreeable to rent films on that or a similar basis.

Support for "Film Renter's" Suggestion.

An enthusiastic supporter of the proposal is to be found in Mr. Lewin P. Samuel, the president of the Birmingham C.E.A. and managing director of Greater Scala (Birmingham), Ltd. A stern opponent of past sharing terms systems, Mr. Samuel believes that every exhibitor should be able to rely upon his own judgment as to the value of a film so far as his hall is concerned. The fact that the renter demanded a higher rental than he can profitably pay usually meant that the film was not booked. Not only does Mr. Samuel regard the FILM RENTER's suggestion as a fair one from both the renters' and the exhibitors' point of view, but he is of opinion that a proposal under which the exhibitor is certain of his overhead charges and the balance is shared on a percentage basis should receive favourable consideration from kinema proprietors generally. Further, he pointed out that in all business transactions both parties ran certain risks, so that he could not see why exhibitors should object to giving renters a guarantee for a reasonable amount. From all points of view he regarded the suggestion as a fair and practicable one, and if the percentage basis was introduced he would be agreeable to do business on terms outlined in the FILM RENTER.

FOUR IMPORTANT LIVERPOOL VIEWS

Dead Against Sharing Terms

MR. F. W. LOCKE, who is an official of the North-Western Branch of the C.E.A., and also took an active part in the recent campaign in connection with the Entertainments Tax, and possesses substantial interests in such

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EXHIBITORS ON PERCENTAGE PROPOSALS—*Continued*

popular kinemas as the Belmont, the Savoy, and the Sefton, Liverpool, and Walker's Pictures in the neighbouring little town of Ormskirk, prefaced his views with the following interrogatory, viz., "Why should the system of booking films on a percentage become the basis of trading as between the renter and exhibitor?" He proceeded as follows:

"Surely the producer or renter with a film to sell can appraise his commodity at its fair market value, as also can the exhibitor estimate its value to him with his knowledge of the money-holding capacity of his house, without either buyer or seller attempting to introduce into what should be a business proposition the element of speculation. Into no other business I know of does this gambling spirit enter. Every seller has a market price for his wares, and the buyer either considers a certain article value for his money, and consequently makes a deal, or else he 'turns it down.'

Another Aspect of the Problem.

"To arrive at a conclusion as to whether the article offered is value or not, the purchaser first of all decides at what price he will have again to pass it on to another buyer in order to show him a fair return on his outlay, and if he arrives at a figure which he considers will be beyond the capacity of his prospective customer, then he goes elsewhere for a cheaper market. Now, the exhibitor is in exactly the same position. He knows to a penny the full money capacity of his house, and no matter what the drawing power of a film may be in attracting patrons to his pay-box, he can only take capacity money. Furthermore, he has to deduct his standing charges, the balance being his profit, less the cost of his program; and at the end of the week he knows whether he has paid too much for his program or whether he has made a profitable deal.

"The introduction of a percentage basis, if carried through to completion, would, in a very short time, again bring us face to face with exactly the same problem which we are now discussing, because if all films were booked on this principle the question would then resolve itself into one of eternal haggling, as between renter and exhibitor, as to how much the percentage should be in favour of buyer and seller, with big odds on the renter scooping the best of the pool, inasmuch as, with his previous knowledge of the money capacity of any particular house, he would say to the exhibitor, 'At fifty-fifty I can only get so much, which is not enough for this picture, and, therefore, if you want to book it the terms must be sixty-forty or seventy-thirty,' according to his ever-increasing capacity to absorb all he can get out of his victim.

"To my mind you cannot introduce the percentage basis into transactions with so-called big films only, because the producer and renter will, in a very short time, come along and tell us that all his films are big ones—that he has ceased producing or handling ordinary subjects. In fact, they have been trying to educate us to this idea for some time past, but it won't work because the exhibitor has found out to his cost that so-called big winners have frequently left him in a worse position at the end of the week because of the inflated price he has paid to the renter, or because the so-called big winner has misfired with the public, than he would have been in with a week's ordinary business done as the result of a consistently good program.

Super-films and Bananas.

"Suppose, for example, we bring the super-film down to the level of the humble banana. Having purchased a particularly fine shipment of these luscious elongations, I approach some prospective customer, and spread my samples before his admiring gaze, and, having thoroughly worked up the right atmosphere as to the wonderful possibilities of the enormous demand the customer will create for bananas when he displays them in his shop window, we gradually work up to the point when the would-be customer inquires 'How much?' 'Ah!' I say. 'Yes, we have some bananas to-day, but these are more than ordinary bananas. I will sell you these upon the following conditions, viz., you to guarantee me a penny each, with a percentage of sixty-forty on all you receive for them over and above the penny.' I wonder if, under such conditions as those, I would ever find a market for those bananas? I think not.

"No, the only way to carry on the exhibiting side of the industry now and for all time, at any rate in this country, is, in my opinion, to continue on the lines of a fair and square deal as between seller and buyer. No other system will prevail for any length of time. Of that I am perfectly convinced. And the fact that the suggestion of trading upon a percentage basis has always emanated from the renter should, in my opinion, be sufficient to make the exhibitor 'sit up and take notice.'

"If the renter is anxious to sell his films on a percentage basis, it goes without saying that he is aware it is going to be to his advantage. Everybody in the business is perfectly aware that some of the biggest money-makers in the past have been films which have cost very little to produce; and that, on the other hand, some of the most costly productions have proved box-office failures, contrary to the assurances of the renters concerned. Therefore, I say, let it remain with the exhibitor to judge for himself the value of a film, and stand or fall by the result."

An Emphatic Negative.

Councillor Edwin Haigh, who has interests in a number of kinemas and other enterprises in Liverpool and district, and who conducts his extensive business, in conjunction with his son, from offices at 10, Commutation Row, Liverpool, was brief but distinctly to the point when I called upon him the other day with reference to the subject. He was most emphatic in his declaration that under no circumstances whatever would he consent to negotiate the hire of films on sharing terms as between the renter on the one hand and himself as the exhibitor on the other, in respect of any of the halls with which he is concerned. "Nor, as far as I know their views," he continued, "would any other exhibitor in the Liverpool district do so either. That is, if he is sane," he added.

And, on the ground that he was very busy with more immediately pressing business matters, Mr. Haigh excused himself from entering into details as to his reason for being uncompromisingly opposed to anything in the nature of sharing terms for film hire, saying, "No, as I have said, I am against the principle of sharing terms in the film business, and you must be content with that."

No Favour for the System.

"In my opinion," said Mr. Austin Durrans, the enterprising manager of the New Victory Picturedrome in the populous Walton suburb of the city, "a sharing basis for film hire would only be suitable for centre-of-the-city kinemas, which appeal for their patronage to a huge passing population, and can, therefore, do good business with certain films for a whole week's run. On the other hand it has got to be an exceptionally good picture which can be shown in a suburban picture hall for six days, where one is catering for an almost purely residential population, and can rely upon so many regular patrons twice a week from week to week practically throughout the year. Therefore, to book even a film of outstanding merit and drawing power for more than half a week would be simply driving one's patrons away to the opposition hall or halls, as far as their second weekly visit is concerned, at all events, because my experience is that the big majority of people simply will not go to see a film twice, however super it may be.

"Up to the present I have never booked a film on sharing terms throughout the nine years I have been actively associated with the exhibiting side of the kinema industry. I

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EXHIBITORS ON PERCENTAGE PROPOSALS—*Continued*

feel quite capable of forming my own estimate of what a film is worth, and the period for which I can run it, and if I can book it at a price which leaves a substantial margin of profit at the end of that period I do not see why the renter, having agreed to sell his commodity, *i.e.*, his film, for a certain figure, should then step in and scoop up a portion of the financial benefit which has resulted to the hall concerned from the hire of that film. The renter sells his film for a certain price, and has no further concern as to whether the exhibitor succeeds in showing the film at a profit or a loss. And, of course, the fact must not be overlooked that in every case the renter gets the best price he possibly can for the hire of any and every film he handles, and, quite naturally, it is up to him to do so.

"No, from what I have been able to judge so far of the results of sharing terms for film hire, I do not favour the system, and until something much better can be shown for it than it has produced up to the present, I, for one, as the responsible manager of any hall, would certainly not be a party to booking a picture upon a percentage basis."

Not Equitable for Exhibitors.

Another well-known Liverpool exhibitor, in the person of Mr. John Gordon, who has extensive kinema interests in the Liverpool district, including the popular Majestic, London Road, and several other halls, also expressed disapproval of the principle of hiring films on a sharing basis. "I think it is far better," he said, "that every exhibitor should select what he requires in the way of films, pay a sum to be agreed upon as between himself and the renter offering any particular film for its hire, and to conduct his business in his own way, according to the conditions prevailing in the district or districts in which his kinemas are situated, and also according to what experience has taught him to know are the particular requirements of his patrons. That is to say, in short, I would buy my goods outright, as it were, and place them on the market to meet, as far as I possibly can, the wants of my customers, *i.e.*, the patrons of my halls."

Discussing the question with our Liverpool correspondent, Mr. Gordon pointed out that there are so many things to be taken into consideration in arriving at anything like an equitable arrangement in the hiring of films upon a percentage basis. For instance, the system of sharing terms on the gross takings of a picturedrome was far from equitable from the exhibitor's point of view. If an equitable basis of sharing terms could be devised he thought it would be on the lines suggested a fortnight ago in the FILM RENTER, viz., that the standing charges of conducting a house in the way of rent, rates, taxes, orchestra, wages of staff, etc., should first be deducted, and that the balance should then be divided between exhibitor and renter, either equally or in whatever proportion might previously have been agreed upon between them.

"At the same time," he said in conclusion, "I do not approve of the system of sharing terms, and many other exhibitors I know are also of the same opinion. Without, of course, committing myself definitely, I think I can safely say that amongst the whole of those with whom I am associated in the various kinema ventures with which I am concerned I do not imagine there is a single director who is in favour of the percentage principle."

WEST OF ENGLAND SUSPICIOUS

Views For and Against

GENERALLY speaking, West of England exhibitors are suspicious of any proposal to run a picture on sharing terms. Originally the chief argument against this method was that it gave too much away; it allowed the renter to know too much about the exhibitor's business, and what prices he was capable of paying, but since the increase in film prices and the slump in business which exhibitors have experienced, this argument has been dropped; in fact, most big exhibitors realise that a renter has a pretty shrewd idea of what an exhibitor is capable of paying for a film, that he can calculate very nearly the money which any hall is capable of making.

Shifting the Ground.

The case against sharing terms has therefore been shifted to another ground, which is that in making a proposal to do business on these lines the renter expects the biggest share of the cake; he expects to be guaranteed against loss in the case of a failure, and, at the same time, to be assured of securing the largest proportion of the profits in the case of the film being a success.

On this ground many exhibitors in this territory take their stand against sharing terms. When the question was last brought up at a meeting of the Bristol and West of England Branch of the C.E.A., the vote against it was unanimous, but, nevertheless, there are several exhibitors belonging to the branch who are prepared to do business on these lines if equitable terms can be arranged. This is the opinion of various exhibitors to whom I have spoken on the matter.

Where it Might be Beneficial.

Mr. H. W. Froude, manager of the Whiteladies Picture House, Bristol, who has had considerable experience of running big productions at the Colston Hall and other kinemas, expressed the opinion that in many cases some method of sharing terms is the only solution of the problem with which exhibitors are faced when they are asked a price for a film which it is impossible to pay; a picture which they know is a good picture, and with which they could do good business, but which, at the price put upon it by the renter, they could not hope to make a profit. In such a case an exhibitor has to let a picture go, and it is here that some method of sharing would prove beneficial to both renter and exhibitor.

Mr. Froude believes, however, that the present system of renting at a fixed price is the best, except in the case of super-productions. He would not make sharing terms the general method of doing business. In the majority of cases the present system is the best if a reasonable rental is fixed which will allow the exhibitor to get a fair profit.

Cost of Advertising?

With regard to terms for a film run on a sharing basis, Mr. Froude thinks ordinary overhead charges—the usual cost of running the hall—should be deducted from the takings, which should then be divided between the renter and exhibitor. With regard to expenses, the exhibitor should only do his ordinary newspaper advertising; extra publicity should be paid for by the renter. In the case of posters, these should be found by the renter, but the exhibitor should bear the cost of having them put on the hoardings. The renter should also find all the effects—where effects are necessary.

Sharing Expenses.

Another Bristol exhibitor, who has had many years' experience of the business both in London and the provinces, when spoken to said that he was quite willing to run any big production on sharing terms. He had gone into the matter thoroughly, and had drawn up certain terms upon which he was prepared to consider a proposal to show a film by this method. The first charge on receipts to be the cost of running the hall, viz., the ordinary weekly expenses. The second charge the cost of any other film or films necessary to make up the program. After this would come the advertising and publicity expenses, which should be shared equally by renter and exhibitor. The balance, which would be the profits, to be divided between renter and exhibitor on a 50-50 basis. He considered these terms would be absolutely fair to both sides.

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EXHIBITORS ON PERCENTAGE PROPOSALS—*Continued*

AS VIEWED BY SCOTLAND

Past Experience not Encouraging

MANY Scottish exhibitors are not keen on percentage. The process of arriving at equitable sharing terms as between distributor and exhibitor has worked well in the past—sometimes. In other instances it has worked all to the advantage of the distributor. Naturally the exhibitor is inclined to say: "The renter always wants the lion's share."

One director of a first-run hall (who does not desire his name to be mentioned) when I asked him his views said: "Our hall has, as you know, in the past screened some very big pictures, and some were on sharing terms with the renter. From my experience we did not make as much out of the deal as we ought to have done. Our overhead charges are very heavy. Though we have tried to keep those down, the house has a certain reputation to keep up, and so, as I have said, it is a costly place to run quite apart from the hire charges for films. On a fifty-fifty basis the greatest film in the world is no use to us as a profit-earning proposition. I realise that there are a great many extraordinary attractions waiting to be shown, but I have decided to go carefully into facts and figures before booking any of those. It seems to me that the renter has the advantage in nine cases out of ten unless there is a different method of arriving at what is a fair percentage."

Points for Consideration.

Mr. Lawton, of B.B. Pictures, in the course of an interview I had with him, deplored the extravagant heights of present-day film productions. "I do not think," he said, "that the public are to-day getting any better value in pictures than they did in the past. I mean in *real entertainment value*. That is the only measure that we, as public providers, have got to consider. I know that in my theatrical days it was the custom of the touring company, when playing sharing terms at any particular house, for them to pay half the cost of additional advertising. Will the renter hiring on a percentage basis take this into consideration? And compare the cost of advertising to-day with the cost a few years ago. Absolutely no comparison.

"Every hall is different to a certain extent, and if a percentage basis is agreed upon, then it comes to a case of different sharing terms for different halls. I do not think it is possible to strike an average price, and if the renters who are looking for sharing terms do not come and go a little better, then the exhibitor has still a wide choice of films to select from."

Experientia Docet.

Steep rentals, soaring rates, high fees asked by talented vocalists and musicians, and other heavy incidental expenses in the running of his house were mentioned to me by a Scottish manager for a big circuit.

"This question of percentages is quite all right in theory, but in practice it does not come out O.K. for us," he said. "Just to give you an instance. Some time ago our Head Office wrote me that they had booked a film for the hall I manage. The terms were sixty-forty and the film was a real good one. Carefully I dissected my probable returns from the box-office (the drawing capacity of a former very successful film was taken as my guide), and I discovered that when the whole of my standing expenses were met I would be a few pounds out of pocket. This did not take into account the extra cost of newspaper advertising which I had contemplated. Just in time I wired the facts to Head Office, and as the contract had not been confirmed I felt very much relieved."

SOUTH WALES ANTAGONISTIC.

Hughes of Cardiff suggests a 25 percentage

THE exhibitors in South Wales are very interested in the leading article which appeared in this journal last week in connection with the sharing terms, but practically all of them express themselves as being absolutely opposed to any such measure. For instance, Mr. A. G. Whitaker, of the Capitol, Cardiff, put it in these words: "It is another American attempt to extort more money from the exhibitors for pictures which are in many instances not supers in any respect. Exhibitors should get together at once and refuse even to discuss renting on this basis."

Mr. James Tilney, Chairman of the South Wales and Mon. Branch of the C.E.A., said: "Sharing terms is the thing that practically killed the theatrical business, because with sharing terms you get one side expecting so much from the other that in the end a lot of things are left undone. I am dead against it on principle, and it is an entirely wrong idea."

Mr. David Hughes, a prominent member of the South Wales Branch of the C.E.A., remarked: "I am of the opinion that this bartering has to go eventually. How long, is more than I can possibly say. But there is one thing to be said about the sharing—that the whole of the renters seem to have come to the conclusion that their percentage on sharing terms should be somewhere equivalent to a travelling company, but they forget that they are not going the whole cheese when they supply the feature film. There is a tremendous lot of other stuff required to make up a film program and what I think is, that the moment they will suggest 20 to 25 per cent. as the average percentage, I am prepared to agree. If they come down to that I feel that the scheme would be welcomed by the whole body of exhibitors in Great Britain. I am also certain that the moment they do that that their terrific costs for their huge establishments in London and their branch establishments all over the kingdom, with exorbitant salaries that are paid, would immediately disappear, and they would find that as a whole the picture business would be infinitely more prosperous for both exhibitor and renter."

BLAKE OF BEDFORD ON "SWANS" AND "SPARROWS"

Wanted: A "Fair Deal" from the Renter

PERSONALLY, I do not mind which *so long as the terms are fair* (writes W. Blake, of Blake Bros. (Theatres), Ltd., Bedford). If this trade is to go on and prosper there must, right away, be an end to such prices for winners that nothing is left in the exhibitor's bank balance to stand against the inevitable losers and weeks of hot weather.

There are not many renters who have not publicly exploited the films they are now offering on shares. Can they produce audited balance sheets of these runs to show a profit after charging up 50 per cent. or 60 per cent. for the film from the net receipts? I very much doubt it.

Ask any firm of chartered accountants conversant with picture theatre accounts if any theatre can pay 50 per cent. or 60 per cent. of their net takings for "film hire" and remain solvent—yet these percentages are daily being asked by the renters.

Let us have *fair* terms, be they rental or percentage, the latter would at least prove to the renters that some of their very big swans, launched 'midst the plaudits of their friends at a packed trade show, are but very small ducks—aye, even only sparrows in the eyes of that public *who pay to see the show.*

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Selling American Films in the European Market

Sydney Garrett's Extraordinary Success

SYDNEY GARRETT.

IT is not often that one finds in this industry an Englishman representing American houses in this country and dividing his time between here and America. For the most part, American concerns are represented, particularly those not engaged in renting, by Americans, who, on rare occasions, travel to this country when they have a product which they wish to dispose of. The exception to the general rule is Sydney Garrett, very well-known to every renter in this country, who is over here at the present time, and who has just concluded his twenty-fourth trip to this country. Sydney Garrett, or as he is affectionately known as "Cheerio" Garrett, is a man still on the sunny side of forty, slight in build, and who at once impresses you with his virile personality. Mr. Garrett is a real Londoner, and exceedingly proud of his nationality. He first came into the American film industry eleven years ago, and, during the last nine years, has represented, with great success, such firms as Associated Exhibitors and Educational Films. He has been the sole selling agent for Harold Lloyd comedies, and first started the firm of F. J. Brockliss, of New York. Mr. Garrett's own firm is now The Inter Globe and Export Company, and many of the biggest successes in the past few years have been initiated by this very wide-awake selling agent. It is good news to hear that Mr. Garrett intends to reside permanently in this country, and has taken offices at 6-7, Piccadilly Mansions, London, in conjunction with Mr. J. D. Wainwright, also a well-known film agent both here and in America.

Sydney Garrett has always had the cause of the British film at heart, and it was he who was largely responsible, together with Mr. Harry Rowson, for the sale of "This Freedom" to the Fox Film Co.

Mr. Garrett represents both the Gaumont and Ideal Films in America, and will be taking the "Fires of Fate" over to that country for selling purposes in the very near future. English visitors to America speak in the highest terms of the splendid help and support they have received at Mr. Garrett's hands, and it is a pleasure to find such a good friend working for British films in America.

RALPH J. PUGH ON SIMULTANEOUS SIGNING—*Continued from Page 6.*

"substantial reasons" which can cancel the contract, instead of leaving the reasons ambiguous and entirly at the discretion of the renters, which we hope and believe will increase the confidence between "exhibitor and renter."

Like the Stoll Company, we have an enviable reputation with exhibitors as a *bona fide* firm, and the fact that we have little or no difficulty with our customers is not due to the Standard Contract, but in spite of it.

After months of consideration we decided there should be no further delay in providing our customers with a contract which would satisfy the majority as represented by the Cinematograph Exhibitors' Association. Accordingly, we have adopted a contract, the terms of which we believe are more equitable than the terms upon which we have done business in the past. I am sorry that the chairman of the Kinematograph Renters' Society does not agree with me, because we are desirous of working in harmony with our competitors on all important matters. Indeed, it was with this object in view that I requested Mr. Bromhead to provide me (I think in confidence) with a draft of the K.R.S. Contract now before the C.E.A. Executive. I gratefully acknowledge this and much other information and data with which the C.E.A. and others have provided me, without which it would have been more difficult, if not impossible, to produce an equitable contract.

On the principle of simultaneous signing our mind is made up. We believe it is just—we think it will improve our relations with our customers—we believe it would be beneficial if the whole trade adopted it. But to wait for the trade societies to agree was impossible. Our autumn program is about to be announced, and we consider it an essential part of our service that no customer be in doubt as to the terms upon which we are prepared to do business with him.

I heartily welcome constructive criticism and therefore invite the chairman of the Kinematograph Renters' Society to tell me:

1. What advantage now possessed by exhibitors under the Standard Contract or the K.R.S. Contract does Clause 18 of our new contract take away?
2. Is he prepared to support simultaneous signing without the provisions of our Clause 18?
3. How will hawking of contracts proceed under our new contract? (example please!)
4. If he were an exhibitor would he prefer an unlimited period or a seven or four day limit in which to be informed of the circumstances anticipated in Clause 18? (Our contract stipulates four days.)
5. If he were an exhibitor would he prefer to leave the reasons for cancellation to the discretion of the renter or to limit the reasons strictly to those clearly defined in the contract, as is the case with our contract?
6. Assuming that simultaneous signing is a desirable thing to secure, what are his alternative proposals to those which he objects to?
7. Which are the other clauses in "the document which undoubtedly will give rise to criticism," and why?

Yours very truly,

RALPH J. PUGH, Managing Director,
Associated First National Pictures, Ltd.

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Letters that Catch the Editor's Eye

THE TIVOLI DEAL

To the Editor of the FILM RENTER.

SIR,—I understand that the Big Noise in the kinema world this last fortnight—the Noise in honour of which the lay Press, without exception, have assiduously followed the example of those actually concerned by beating the drum, sounding the clarion and letting out every stop on the grand organ—has been a deal in connection with the Tivoli, whereby England's leading film distributor and England's foremost sportsman have combined to show their patriotism by engaging to present at the most modern and ideally situated picture theatre in London nothing but American pictures.

Business is business, and I would not presume to suggest that Sir William Jury and Mr. James White have not every right to make what arrangements they wish with Mr. Marcus Loew, or that the pictures to be shown at the Tivoli will be anything but excellent. But—if business is business—there is another aspect to " the greatest deal since the creation of the world "—I forget the exact wording of Mr. Loew's happy phrase. What does this deal actually represent?

Admitting, for the sake of argument, the swollen figures of an optimistic producer as to the gross cost of a number of Metro pictures to be produced within the course of the next century or so, where does the fifteen millions come in so far as Sir William and Mr. James White (and Great Britain) are concerned? Would it not be equally legitimate for the distributor of Metro films in France to electrify Paris by announcing that he has just completed a deal of 12,000,0000,000 francs? Why should not the representatives in Boliver, Waikiki, Ruritania and Timbuctoo claim that they have completed deals amounting to a million billion pesetas, roubles and dimes—or whatever the favoured coin in their district happens to be? And the representative in Germany might add . . . but space is finite.

My point is this. The extent to which Sir William and Mr. White (and, indeed, the whole of Great Britain) figured in the calculations of the Metro Pictures Corporation when venturing on this daring prognostication of a £15,000,000 expenditure in regard to films to be produced during the next five years, *may be safely put at something under ten per cent.*

Why must we, therefore, fall so persistently head over heels before the American publicity boost, when we are well aware that it *is* a boost, and that the bubble " fifteen million deal " needs a mighty deflation before it is reduced to its proper proportions so far as John Bull is concerned?

Heaven forbid that I should under-estimate the importance of the Tivoli agreement. Heaven, on the other hand, save us from going about with mouth open, breath-bated, and eyes popping out of our heads as though in this deal we were watching happenings in another sphere—Brobdignagian transactions which we poor Lilliputians can never hope to emulate. *Such an attitude has a serious repercussion on British reputation and British trade at a time when the question of unemployment was admittedly never more grim.*

If the finest theatre in London *must* be reserved for American films, let us forbear to fawn over the news in terms of exaggerated hyperbole. If an American during the Great War had invested £100 in War Loan, would he have wired home: " Say, pop, I've just concluded a four hundred million deal with Prime Minister Lloyd George? . . ." Perhaps he would, though.—Yours faithfully,

H. ROWAN WALKER,
General Secretary.

British National Film League,
91, Shaftesbury Avenue, W.1.
August 27, 1923.

SIMULTANEOUS SIGNING

To the Editor of the FILM RENTER.

SIR,—After fighting two years for the simultaneous signing of the contract, I was very pleased to learn that progress is reported. The very able letter of Mr. R. C. Bromhead I have carefully perused and to all the objections I fail to find one worthy of serious consideration.

If the K.R.S. manufacture difficulties so as to maintain their present predominating and unfair methods of business, I can quite understand their annoyance with a firm who brush them aside and say " From now we will do business—as man to man." The " Heads I Win—Tails You Lose " has operated too long in the film world.

Many are the complaints brought forward at every meeting of our local branch (Manchester) C.E.A., as to Objectionable clauses afterwards inserted, other films added, and prices altered. Often the exhibitor never receives information of refusal of contract, and frequently misses the opportunity of booking other films, thinking, as the traveller says, " It has been overlooked at Head Office," and many other very serious, if not criminal, offences made possible by this iniquitous custom.

Mr. Bromhead may say he should carefully peruse his confirmation—be more business-like—and yet he has induced him to be the very antithesis of a business man by giving away a very valuable instrument of commerce—a signed contract—in exchange for what? A film traveller's promise—and people call ours a business!

It is my honour and privilege to have personal friends among members of the K.R.S. men who would, as keenly as myself, resent any dishonest practice and would welcome, I believe, any sound basis for an understanding such as we have in the " Variety " business—the Award Contract. The Award Contract was only arrived at after months of negotiation and discussion, but it was worth it.

Thanking you, Mr. Editor, for sacrificing so much of your space for this letter, but knowing your desire to be fair to both sides of our industry,—Yours faithfully,

Yours faithfully,

J. H. STANSFIELD.

Stockport.

APPEAL FOR SON OF FRIESE-GREENE

To the Editor of the FILM RENTER.

SIR,—Might I trespass on your kindness, on behalf of the elder of the two sons of the late W. Friese-Greene, the inventor of commercial kinematography? This lad is now in his seventeenth year, and therefore has to leave the home where he has been educated, as no one can stay in the home after sixteen years of age, and I am anxious, if possible, to find an opening suitable for him to start life by earning his own living. I should be glad if you would give publicity to the fact, as I feel sure that there must be a number of firms who would be willing to give a start to this youth, who has been well educated, and I am sure they would find him a very reliable and painstaking youth.

Thanking you in anticipation.—Yours faithfully,

W. DAY,
Managing Director, Will Day, Ltd.

19, Lisle Street, W.C.2.

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STOLL

Important Announcement to Exhibitors whose takings are below average

"The WANDERING JEW"

has been shown as a pre-release at Manchester. You can read the result in the letter overleaf.

Supported by a front page advertisement in the Daily Mail on Sept 1st, this picture is guaranteed to do exceptional business **everywhere**. You'll probably do "Capacity" with it yourself — You'll **certainly** do far above average — —

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featuring MATHESON LANG and
ISOBEL ELSOM
and Produced by MAURICE ELVEY,

The WANDERING JEW

will be advertised on the front page of the "Daily Mail" on September 1st

It is a GREAT picture from every angle. It will do extraordinary business for exhibitors.

The "Daily Mail", too, will include publicity of "THE INDIAN LOVE LYRICS" and "THE SIGN OF FOUR."
Exhibitors who have not yet taken advantage of these films are advised to get in touch with our offices immediately, as the box office success of them is absolutely assured.

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Capacity — in August!

'Phone 8325 City

GROSVENOR PICTURE HOUSE

Licensee & General Manager: ARTHUR SELLARS

Late General Manager & Licensee of the following halls: Hightown Picture Palace, Manchester; Imperial Picture Palace and Regent Picture Palace, Blackpool

Proprietors: The Grosvenor Picture Palace Co. Ltd.

OXFORD ROAD, ALL SAINTS,

Manchester, 23rd August. 1923

Mr. Harrison,
Messrs. The Stoll Film Co.Ltd.,
38, King Street West,
Manchester.

Dear Mr. Harrison,

I feel that I would like to inform you as to the results of the screening of "THE WANDERING JEW" featuring MATHESON LANG. In all fairness to Stoll production, I would like to say, that in my opinion, "THE WANDERING JEW" is one of the finest British pictures I have ever booked.

Business has been extraordinarily good, and I broke all records of the house on Monday last, and have since been showing to Capacity.

Wishing you personally every success in your new undertaking, and your Company,

I remain,

Yours truly,
Arthur Sellars
General Manager.

STOLL

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STOLL

Exhibitors!

You remember the business that was done with "Dick Turpin"? A new film with the same star, same director, and same author will eclipse it

"GUY FAWKES"

Starring

Matheson Lang

will be TRADE SHOWN at the New Scala, Tuesday, Sept 4th at 3 p.m and advertised on a full page (including Samson and Delilah) of the Daily Express, Oct 29th.

Its release on Nov 5th will create a furore.

Sole direction: **Maurice Elvey.**

Bristol C.E.A. and Ideal Films

Branch Will Not Remove Bar—Ideal's Action in Holding Trade Show on Meeting Date Discussed

MOST of the time at the last meeting of the Bristol C.E.A., held on August 21, was devoted to the dispute between the branch and Ideal Films. The secretary, F. A. Webber, read correspondence which we had had with the Ideal Company. He said he had written them with reference to their letter in connection with the matter of the Colston Hall, which the branch discussed at the last meeting, to the effect that the members appreciated the statement that Ideal had no intention to show pictures at the Colston Hall at present, but they would like something more definite regarding the future. In his reply to this letter Mr. Rowson repeated the statement that his firm had no intention to show films at the Colston Hall, but he did not think he could say anything more definite. Personally, he was against the exhibition of films at outside halls. He thought it unreasonable that they should ask Ideal to bind themselves in this respect more than other firms.

Bar Affects Bristol Only.

The Chairman, George Rees, said at the last meeting (at which he was not present) a statement had been made that the circuit which he represented had booked films from Ideal after the bar against that firm had been imposed. He wished to point out that the bar did not affect members of the branch outside Bristol. His circuit had kinemas in areas covered by several branches, and to suggest that the bar should cover all these was making it something in the nature of a national bar. The meeting agreed with this view, that the resolution applied to Bristol only.

An Ideal Show.

The Chairman said the Ideal Company were holding a trade show in the city that day. The local manager had rung him up on the 'phone to ask that the monthly meeting of the branch should be adjourned on that account. He replied that he thought the request was rather out of place considering the bar which had been imposed. The manager (Mr. Prince) said he was much surprised to hear that the bar was still in force; he had booked six pictures and got five runs in Bristol since the bar had been made. Mr. Rees said he asked him if he could substantiate that charge, and if he would let him (Mr. Rees) have a glance at the contracts mentioned; he did not want to know the names of the pictures, or prices, or anything of that sort; but simply to see the signatures of the exhibitors who had booked the films, so that the charge made could be proved. Mr. Rees said he thought if such was the case, it was very unfair to other members and was a matter for further investigation.

Who Are the Defaulters?

Harry Tomkins said many members took the view that if they voted against a resolution at a meeting they were at liberty to break it. It was a wrong principle, but there it was. He thought they ought to be in a position to know who the defaulters were in this case. He agreed with the action taken by the chairman in refusing to postpone the meeting on account of the trade show, but he was still of the opinion, which he had expressed at the last meeting, that the bar against Ideal should be removed, for they could not expect any company to give such an undertaking as the one they asked for. The Chairman said the position seemed to be that some members did not see eye to eye with others on the matter and were prepared to give way.

Sticking to the Resolution.

F. G. W. Chamberlain was of the opinion that Ideal would not go to the Colston Hall again as it was not a paying proposition. He thought it was rather hard lines on loyal members to be compelled to stick to a resolution when other members could do as they pleased.

Mr. Johns said they should adhere to the resolution as a matter of principle. The Chairman said he agreed. Until they got an undertaking regarding the Colston Hall, they should not remove the bar.

The meeting passed a resolution approving the action taken by the chairman and secretary.

Exhibitors May Book Colston Hall.

Immediately following this discussion the Secretary read a letter from the managing director of the Triangle Hall, Clifton (E. Harris), announcing his intention of booking the Colston Hall. Mr. Harris, in his letter, said that when he brought up the matter at the last meeting his opposition had said they would book the hall. He could not sit down and let them do that, so he desired to inform his fellow exhibitors that it was his intention to book the Colston Hall himself.

In reply to a member who asked if there was not a resolution on the minutes against either exhibitors or renters giving shows at the Colston Hall, the Chairman said this was a matter of an exhibitor booking the hall, which was, in his opinion, quite open. What they objected to was the renters' own shows at the hall.

NEW ERA FILMS TO HANDLE NEW "SECRETS OF NATURE" SERIES

CONTRARY to an earlier statement regarding the firm that was to handle the new "Secrets of Nature" series, it is now announced that New Era Films, Ltd., have secured from British Instructional Films, Ltd., the 1923 production of "Secrets of Nature." This will be a bit of news of great interest to the trade as it hails the advent of a new distributing firm, which may be congratulated upon the choice of a most attractive title.

New Era Films, Ltd., of which E. Gordon Craig is the managing director, have also had the perspicacity to acquire for their first offering to the trade a new series of those pictures which have undoubtedly proved the most popular short subjects of recent years. Trade show announcements will be made next week, and in the meantime we suggest to those exhibitors, numbering well over 1,000, who proved the worth of the last series, that they reserve dates for the new subjects, which are to be released shortly, commencing during November.

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Senator Marconi shows great interest in the film camera whilst films were being made on board his yacht Elettra for the new George Clark picture, "Diana of the Islands."

Round the L

Activities and Projects

GRAHAM WILCOX PRODUCTIONS are attracting crowds of film folk and other Wardour Street users by their window display of "Chu-Chin-Chow." This consists of a series of 33 in. by 28 in. coloured stills, representing scenes from "Chu-Chin-Chow," and portraits of Betty Blythe in that picture. They are undoubtedly the very best of their kind which have yet been done, and Messrs. Raines, of Ealing, certainly deserve congratulation for the artistic quality. The pictures of Betty Blythe are really superb.

Two New Griffith Pictures.

Film Booking Offices announce the release of two Griffith productions, "The Mother and the Law" and "The Fall of Babylon," which, in view of the great popularity enjoyed by the world's greatest producer, will prove profitable investments from a box-office point of view. These productions are to be trade shown at the Shaftesbury Pavilion on Tuesday, September 4, and Friday, September 7 respectively, at 11 a.m. in each instance.

Synchronising Releases.

Seven great tents were actually employed, it is said, in the making of First National's "Circus Day," starring Jackie Coogan, which is set for release on September 10. In Sol Lesser's presentation the producer was not satisfied with mere "shots" at various big circus organisations worked in as backgrounds to the story. On the same date A.F.N. release Constance Talmadge's latest John Emerson-Anita Loos' vehicle, "Mamma's Affair," a comedy which last year won the annual prize offered by Harvard University for the best play written by any of its alumni. The piece scored a great success, one of its notable features being a first-part scene played in the Garden of Eden.

"A Man of Action."

As little letterpress as possible, nothing to drag in the scenes, and plenty of action has long been the advice given to budding film writers by people who know their business. Action there is said to be in plenty in First National's latest trade show subject, "A Man of Action," which will be seen at their private theatre, 37-39, Oxford Street, W., on Tuesday, September 4, and Wednesday, September 5, and later at all the new First National exchanges. Starring Douglas MacLean, who is supported by a cast of exceptional merit, including Margaret de la Motte and Raymond Hatton, it is said to be chock full of laughable situations. Produced by Thomas H. Ince, it tells of a young society man, who, falling in with a gang of crooks, is forced to rob himself of his own jewellery, and the laugh-raising moments made possible by such a situation are fully taken advantage of.

"The School for Scandal."

On September 6 Butcher's Film Service will hold a trade show of the first five-reel film version of Sheridan's famous play, "The School for Scandal." The film has been made under the direction of Mr. Bertram Phillips, and great care has been taken by him to preserve the atmosphere of this delightful classic and to make it a worthy successor to the many stage presentations of the play. Queenie Thomas, who recently returned to the screen in a series of comedies, appears as the first film Lady Teazle, with Basil Rathbone as Joseph Surface, John Stuart as his

SCENES FROM WESTERN IMPORT'S FILM, "THE BROKEN VIOLIN"

Three typical scenes from "The Broken Violin," which was shown to the Trade on Wednesday last, at the London Pavilion, and which will be reviewed in the FILM RENTER next week. It is a story of love, adventure, and romance, in which Dorothy Mackaill, Reed Howes, Rita Rogan, and Zena Keefe play the leading parts.

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ondon Trade.

of the Renting Houses.

brother Charles, Frank Stanmore as Sir Peter Teazle, Mary Brough as Mrs. Candour, A. G. Poulton as Moses, Sydney Paxton as Sir Oliver Surface, and Elsie French as Lady Sneerwell. The art direction has been done by Mr. E. P. Kinsella, and the greatest pains have been taken to ensure correctness of detail. Several elaborate sets are introduced, and the screen scene is one of the most interesting features of the film, and proves a very attractive episode, despite the fact that the dialogue is lost to film audiences. Queenie Thomas's dresses were all specially made for the film, with the result that the careful selection of colour and material have added largely to their photographic value.

Pola Negri's First American Picture.

To be trade shown by Famous-Lasky on Friday, September 7, at the New Oxford Theatre, at 11 a.m., "Bella Donna" is a George Fitzmaurice Paramount production and the first American-made picture starring the great Polish actress, Pola Negri. The film is, of course, a picturisation of the famous novel by Robert Hichens and affords the star ample opportunity for the display of the emotional powers for which she is famous. The supporting cast is a notable one, including Conway Tearle, Conrad Nagel, Louis Wilson, Robert Schable, Macey Harlam, Claude King and Adolphe Menjou. The story, as everyone knows, is laid in London and along the Nile, the desert wastes of Egypt being the scene of many thrilling episodes. Ouida Bergere made the screen adaptation.

"Armageddon."

The news that Armageddon draws nigh would ordinarily strike terror into those of a nervous temperament, but exhibitors may take courage, as the Armageddon in question has been designed not to put fear into their hearts, but money into their pockets. "Armageddon" is the title, and an extraordinarily good and appropriate title it is of a new British film which has just been completed, and is to be given a special West End trade show

Scene from "Is Divorce a Failure?" which the W. & F. Film Service will shortly screen to the trade.

shortly by New Era Films, Ltd. Not only is the film itself a new type, but the method of its exploitation is likely to register a definite milestone in the dignity and development of the kinema industry.

Change of Trade Show Date.

Unity Films wish to inform the trade that the date of their trade show, originally fixed for September 4, has been altered to September 3, the venue being the same, namely, the London Pavilion, at 2-30. The first of the Richard Talmadge pictures will be shown on this occasion.

Syd. Chaplin's Return to the Screen.

The Gaumont Company's announcement of the trade show of "The Joker," at the West End Cinema next Monday, September 3, is interesting in that it marks the return to the screen of Sydney Chaplin, brother of Charles, who has done little film work of any consequence since he played in the well-remembered Keystone comedy, "The Submarine Pirate." "The Joker" is a comedy rather of the burlesque type, in which Chaplin plays a dual rôle as a barber, who is the double of a despotic Ruritanian ruler. The comedy has been produced on quite elaborate lines, there being some very fine palace "interior sets" and most impressive "exterior shots" taken at a magnificent old chateau in France.

SHERIDAN'S "SCHOOL FOR SCANDAL" ON THE SCREEN

1. Lady Sneerwell entertains—a charming scene from Sheridan's masterpiece. 2. Queenie Thomas as Lady Teazle. 3. Lady Teazle visits and is greeted by Joseph Surface (Queenie Thomas and Basil Rathbone).

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FIRST NATIONAL'S NEW EXHIBITOR SERVICE

FREE PROJECTION ADVICE

H. OAKENFOLD.

FOLLOWING upon its recent announcement of simultaneous signing and further reductions in cost price of posters, Associated First National now comes forward with a notable innovation in the form of an advisory projection department, a step which it is believed will be received by exhibitors generally with appreciation and cordial co-operation as still another forward movement to the mutual benefit of exhibitor and distributor.

Starting in mid-September, a practical and technical expert in the care and proper handling of films, projectors and other mechanical outfit will be at the service of any exhibitor desiring to avail himself of a visiting expert's knowledge and suggestions for the improvement of his projection, if possible, and in general for getting the best possible value every time a picture is screened. The service will be provided absolutely without cost to the exhibitor and is offered not only in a spirit of goodwill and service, but also as a means to the greater satisfaction of both distributor and exhibitor.

The plan of providing such a service has been tried out in the United States by the A.F.N. parent company with marked success, according to President Robert Lieber, who attended the recent A.F.N. Convention in London. "The mutual benefit of such a provision was soon perceived by the American exhibitor, who readily appreciated the spirit in which the service was offered," said Mr. Lieber, "and it was not very long before projection in the average theatres was so vastly improved that both exhibitors and operators freely testified to the benefits of the service. No one, it was found, welcomed the return visit of the advisory expert more heartily than the operator himself, who was often proud to demonstrate to the visitor the excellent results he had been able to secure through this aid."

The new appointee is Mr. H. Oakenfold, who will act as chief supervisor of prints in the First National exchanges, improve the quality of print service, take general charge of the various repair installations in the A.F.N. branches, and visit the various exhibitors in an advisory capacity on projection on invitation from the exhibitor himself. It is particularly pointed out *that in no shape or form* will Mr. Oakenfold be interested in the sale of any apparatus. It will not be his province to recommend any particular make of accessory or mechanical machine or device. He will be distinctly precluded from suggesting any make of machine; the one thing it is his business to deal in is SERVICE, and this in the interests of both the distributor, whose prints, it is calculated, are thus likely to be benefited by entering and leaving the theatre in first-class condition, and to secure for the exhibitor improved projection and care of film and machine where the exhibitor welcomes help or advice and is willing to co-operate. Mr. Oakenfold has had some twenty years' experience in the kinema industry, and for the last four years has been stationed with Walturdaw's, in Leeds. His new headquarters will be with the A.F.N. Home Office in London, although, naturally, most of his time will be spent in the care and inspection of film service in the branches and in visits to the kinemas where First National service is employed.

"I am very gratified at Mr. Pugh's selection of my services for the new department," said Mr. Oakenfold. "This step is, indeed, one that I have long hoped would come into practice. It has remained for First National to put the innovation to the test. I sincerely believe it will lead to the bottom dropping out of at least 50 per cent. of the troubles that have perplexed exhibitors and distributors in the matter of the condition of films and projectors in the past."

"THE REEF OF STARS"

ANOTHER STACPOOLE ADAPTATION

TRADE SHOW IN LONDON NEXT FRIDAY

REAL red-blooded romance and thrilling adventure in tropical seas, ports, and semi-barbarous islands form the keynote of the newest African Film Productions, Ltd.'s feature, "The Reef of Stars" (adapted from H. de Vere Stacpoole's popular novel), so that it seems that this enterprising young Colonial unit is determined to maintain its reputation for supplying the public with pictures which break away from the usual run of morbid sex stories with over-produced casts and under-dressed feminity. It will be found that the author has, in "The Reef of Stars," struck a totally different vein to that of "The Blue Lagoon," in fact, some elements of the narrative are of "Treasure Island" calibre. There was no need to build up any costly and usually artificial-looking settings, since the action takes place in various African ports and on neighbouring islets. We are assured that the result is some of the most gorgeously striking scenery yet seen in South African pictures—already justly renowned for their beautiful natural backgrounds. These, however, are subsidiary to the very strong story of piracy, hidden treasure, love, jealousy, and revenge which moves swiftly through the picture to its sensational climax. Molly Adair, Dick Cruickshanks, and Harvey Braban head the cast, the director being Joseph Albrecht. The I.V.T.A., Ltd., will hold the London trade show on the 7th inst. at the New Gallery Kinema, their provincial agents following closely on that date with showings in all the other large centres. Preceding "The Reef of Stars" will be screened a further reel of the Kenya Colony travel series.

FILM AS ACCURATE HISTORICAL RECORD

"MERRY-GO-ROUND" TO BE PRESERVED IN VIENNA.

NEGOTIATIONS have been opened by representatives of the Austrian Government with officials of the Universal Picture Corporation for a print of the spectacular super-production, "Merry-Go-Round," to be placed in the State vault in Vienna, to be preserved as an accurate account of the period of Austrian history prior to and immediately following the revolution.

"The accuracy with which the life of the late Emperor Franz Josef and his court has been depicted in this film makes it invaluable as a historical record," declared the Austrian Consul to Rupert Julian, who directed the picture.

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THE PUBLIC PAYS TO BE ENTERTAINED !

GRANGER'S NEW PROGRAMME

Provides

100% ENTERTAINMENT

combined with

VARIETY and QUALITY

"BIG FILMS at FAIR PRICES"
—and a Publicity Department always at your service.

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Dr. MABUSE

The Great Unknown.

The Film Sensation of 1923, which is still breaking records everywhere.

THE THRILLING STORY OF A MASTER-CRIMINAL WHICH HAS ASTOUNDED BOTH THE PRESS AND THE PUBLIC

DECLA-BIOSCOP PRODUCTION

THE SCANDAL

From the Famous Play by
HENRI BATAILLE

WITH

Hilda Bayley and Henry Victor

A STORY OF PASSIONATE LOVE TOLD ON THE SHORES OF THE MEDITERRANEAN

Produced by - - Arthur Rooke
Photography by - - Leslie Eveleigh

GRANGER-DAVIDSON SPECIAL PRODUCTION

G E Ltd

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TRAPPED IN THE MINE

WITH

LIANE HAID

A Story of thrills and passion told in the tortuous galleries of a coal-mine

A film which has a tremendous topical interest at the present time owing to the numerous terrible mining accidents which are reported almost daily

STERN PRODUCTION

OLE BILL OF PARIS

THE

"DIFFERENT FILM"

Adapted from ANATOLE FRANCE'S Classic Novel, "CRAINQUEBILLE"

Produced by JACQUES FEYDER. Titled by W. PETT RIDGE. Featuring

MAURICE DE FERAUDY

Of the Comedie Francaise

Kine Weekly:- "One of the finest pictures the Kinema has yet produced"

Sunday Pictorial:—"A picture of extraordinary beauty and irresistible appeal"

Referee:—"It is a Showman's Paradise"

Daily Graphic:—"One of the few really great triumphs of the Screen"

Film Renter:—"It's certain to be a tremendous winner with the public"

Les Films Legrand Production

G E Ltd

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THE DAUPHIN OF FRANCE

A wonder picture of the days when Red Revolution walked the streets of Paris

Featuring the **Famous Continental Boy Actor**

TIBOR LUBINSKY
(in a dual role).

Length 5,000 feet. "U" Certificate.
London Release, December 17, 1923.

LONDON TRADE SHOW: New Scala Theatre, Thursday Sept. 6, at 3 p.m.
Granger-Vita Production.

LOVE'S TRIUMPH

Being the love story of Don Ramiro

A Gorgeous Spectacle of Old Castile in the days of the Conquest of the Moors.

With MAX NEUFELD as Don Ramiro.

Length 5,200 feet. "U" Certificate.
London Release, December 31, 1923.

LONDON TRADE SHOW: New Scala Theatre, Tuesday September 18, at 3 p.m.

Granger-Vita Production.

G E Ltd

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FERRAGUS

From BALZAC'S thrilling mystery novel, "The Story of the Thirteen"

With STEWART ROME
RENÉ NAVARRE & ELMIRE VAUTIER

London Release: January 14, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE
Tuesday Sept. 25 *At 3 p.m.*

LES FILMS LEGRAND PRODUCTION

THE TALES OF HOFFMANN

Three Love Adventures

taken from Hoffmanns' "STRANGE TALES."

With ***MAX NEUFELD & DAGNY SERVAES***

Length 7,000 feet. "U" Certificate.
London Release: January 28, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE
Tuesday Oct. 9 *At 3 p.m.*

GRANGER-VITA PRODUCTION

G E Ltd

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THE MEMOIRS OF A MONK

A great story of Passion and Intrigue in the days of Poland's magnificence.

WITH

Max Neufeld and Magda Sonja

Length 6,600 feet. London Release, Feb. 11, 1924.

LONDON TRADE SHOW:

NEW SCALA THEATRE,

Tuesday, October 23, at 3 p.m.

GRANGER-VITA PRODUCTION

M'LORD O' THE WHITE ROAD

From the Novel by CEDRIC D. FRAZER
Produced by ARTHUR ROOKE Photography by LESLIE EVELEIGH

A wonderful story of the good old days when a man's right arm was his best friend.

With VICTOR McLAGLEN in a dual role
MARJORIE HUME and All-Star Cast.

Released February 4, 1924—All-British Film Week

TO BE TRADE SHOWN IN NOVEMBER.

GRANGER-DAVIDSON PRODUCTION

G E Ltd

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"THE WANDERING JEW" AND THE SALFORD CATHOLICS

JEFFREY BERNERD'S SPIRITED REPLY IN "THE MANCHESTER GUARDIAN"

IN "The Manchester Guardian" of Saturday last there appeared a report of a protest made to the Manchester Watch Committee by the Catholic Federation in Salford against "The Wandering Jew," which the Stoll Film Co. has just released. The Federation described the production as an "objectionable thing," and asserted that it gave a distorted view of the Roman Catholic Church.

The following spirited reply to this attack appeared over the signature of Mr. Jeffrey Bernerd, managing director of the Stoll Co., in the "Guardian" of Wednesday:

"THE FILM OF 'THE WANDERING JEW.'

"*To the Editor of the 'Manchester Guardian.'*

"Sir,—In your edition of Saturday, August 25, I note with astonishment a protest by the Roman Catholics against the film production of "The Wandering Jew." This film was presented to the trade at a private viewing some months ago, and was received with acclamation by all sections of the Press.

"I would like to bring to your notice the fact that this story, 'The Wandering Jew,' was written by E. Temple Thurston, and was produced as a play at the New Theatre, where it ran successfully for over a year. It was toured in all the provincial cities also with great success, and not a single complaint was made. In the filming of the play the greatest care was taken to avoid any possibility of offence to any section, and so successful was the production that the Press specially commented upon the delicate treatment of several of the important scenes. It is going to be a very serious matter for film producers if they are going to be attacked by sections of the community for reproducing accurately historical incidents.

"We had sent over from Italy some months ago the authentic film of the crowning of the Pope. To avoid any possibility of there being anything which could be a possible source of dissatisfaction to the Roman Catholic community in this country we invited Cardinal Bourne to view the film and to inform us if he found anything that he considered should be eliminated or any titles that should be altered. He accepted our invitation and viewed the picture, which has been exploited in this country. The reason for my mentioning this is to show how particular we are in the case of our pictures to see that every possible care is taken to avoid giving offence. If it was our wish to show any ill-feeling towards the Roman Catholic community in this country we should not have troubled to the extent we did. In fact, I have now approached Cardinal Bourne with a view to his seeing 'The Wandering Jew'.

"With regard to the suggestion of offence having been given to the Jewish section of the community, this could not possibly be the case or their own papers would not have commented so favourably upon the film.—Yours, etc.,

"JEFFREY BERNERD, Managing Director, Stoll Film Co., Ltd.
"155, Oxford Street, London, W.1.
"August 27."

A TRIPLE BILL.

European Motion Picture Co., Ltd., will trade show in their private theatre, 167, Wardour Street, W., on Tuesday and Wednesday, September 4 and 5, at 11 a.m. and 2-30 p.m. each day, three Century Comedies entitled "Dad's Boy" (starring Buddy Messinger), "The Imperfect Lover" (featuring Brownie, the Wonder Dog), and "Speed Bugs."

FOR "COVERED WAGON" PROLOGUE

Red Indians Arrive at Liverpool

Party of Red Indians on board White Star Liner Baltic which arrived at Liverpool on Monday. They have come over to take part in a prologue in connection with the new film "The Covered Wagon" to be shown at the London Pavilion.

FIRST GRANGER-VITA PRODUCTION.

Paris in 1792. . . Wild orgies are taking place at the Court of Louis XVI. while thousands are starving in the streets. . . . Red Revolution arrives, and the outraged mob demands the head of the King. Such is the opening of the first Granger-Vita production, a romance of the French Revolution, entitled "The Dauphin of France." It is a swiftly moving historical story of a period which has formed the basis of numerous novels and plays, and a period which always makes an irresistible appeal to the public in this country. This film, which is remarkable alike for its wonderful acting and its gorgeous settings, will shortly be presented to the trade.

M.P. Sales Agency are putting on the market a two-reel subject entitled "The Fire Fighters of Paris," which shows some of the methods adopted by the Paris Fire Brigade in dealing with fires, as well as some of their methods of training, and they invited the Chiefs of the London Fire Brigade to a private exhibition of this subject at the theatre of the American Co., Ltd., 89, Wardour Street, W.1., on Wednesday last.

THAT STORMY GENT!

In matters of acting, the fault of friend Hutch
Is shirking too little, and risking too much.
Most others would end with a limp and a crutch,
But dangers are nothing to Hurricane Hutch.

High up in the air, or low down on the waves,
On rocks, or in dark subterranean caves,
It all comes the same to a dare-devil such
As the death-mocking, bone-breaking Hurricane Hutch.

But if *we* had to act in a film or a play
Like "Hutch Stirs 'Em Up" we'd get out of his way,
For it's just touch and go, or (for rhyme) go and touch,
When you're playing the villain with Hurricane Hutch.

—*From the September "Idealetter."*

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Returning to

Newcastle Exhibitors

Tax Ca

BY OUR OWN

THERE was a long discussion on the Entertainments Tax at a meeting of the Northern Branch of the C.E.A., held on Tuesday, August 21, at the branch offices in Newcastle. A good attendance was presided over by Mr. W. Carr, chairman of the branch. Mr. F. W. Morrison introduced the subject and said that the Entertainments Tax Abolition Committee were grievously disappointed at the non-success of the campaign. He thought, however, that good would result as the Government had received a shaking on the vote on the Entertainments Tax. Dealing with the proposals that had been sent from the Northern Branch to the General Council, Mr. Morrison said that they had been most carefully considered by the Tax Committee, and they would be sent out in extenso to every member of the Association. The fight in its next stage would be conducted less gently than it had been so far. Those who were in the entertainment industry had had their lesson, and in future they would know how better to deal with the individuals they had trusted in the past. The Tax Committee had realised that whilst the industry had at its command the great force and power of their schemes, that force and power had not been utilised. It must now be recognised that everyone in the industry must play his part to secure the abolition of the tax; that it was not enough to have appointed a committee and expect them to do all the work.

"Time to Begin Sparring."

Public opinion must be got on their side, and until they had succeeded in enlisting public sympathy there was very little hope of getting majorities in Parliament for the abolition of the tax. In that direction the Entertainments Tax Committee was now working, and it was up to every individual member to help them. Now was the time to begin sparring so that when the time came for framing the next Budget they would have paved the ground and be ready to put their keenest fighters in the field. Then they would have better results. In fact there would have to be better results if the industry was to survive. Only when the ordinary membership of the Association became more actively interested, only when every individual member realised that he had his own particular part in the fight, and that the Committee could not do everything, only then would it become possible to secure the abolition of that iniquitous tax.

What the Public Should be Told.

Mr. J. Coverdale Bell remarked that the exhibitors would have to start at once to let everybody who patronised the kinemas know that they were receiving 9d. in value for the expenditure of one shilling, 7d. for 9d., 6d. for 8d., and 4d. for 5d. paid. From the point of view of securing the support of public opinion it was the best argument that could be used against the tax.

Not Merely a Kinema Tax.

Mr. Dixon Scott repeated his conviction that nothing else mattered but the tax and the fight to be rid of it. They must face the issue all the time. In the kinema world the question had been too much regarded as a kinema question, and that had precluded them from getting that absolute unity that was necessary if they were to secure the abolition of the tax. It must not be overlooked that it was not a kinema tax, but an Entertainments Tax, and they must secure the co-operation of everybody who had to bear the tax.

In the kinema world they had not realised how wide were the ramifications of the tax. It was crippling the very thing which had made Britishers what they were. It was crippling amateur sports. Most of the clubs could not pay their expenses without appealing for subscriptions, but the amount of the Entertainments Tax paid by them was often as great as, and sometimes greater, than their deficit. The same thing applied to the majority of the football clubs. If all these people could be got into a united organisation, and the matter handled in the right way at the right time, some progress would be made. There should be some means for collating all the possible information on the subject, and some means of knowing where such information was available when it was wanted. Greater advantage might be taken of the public Press.

Cannot Afford to Pay British Prices.

A grave matter that was being ignored in this country was the way the kinema screen in this country, as well as in British dominions and colonies, was being exploited to further propaganda for the glorification of the United States. One of the reasons for that was, as British exhibitors were crushed under the burden of the Entertainments Tax, they could not afford to pay the fair and reasonable prices asked for films by the British producers. Then, even from a financial standpoint, it could be proved that the tax was non-productive. But none of those things would be done until some such scheme as he had put forward was adopted, and one organisation, with one central office and one central fund, was created for dealing with the whole matter, so that everybody concerned might be represented in the fight. What was the use of quibbling about a few thousand pounds? The scheme he suggested could be carried through with something like £3,000. Something like £8,000 was expended on the first scheme, and that was nothing like the scheme he had suggested. It could not possibly be so, because the campaign was a rush one. By that he did not wish it to be implied that he thought the men concerned did not do their job properly and thoroughly; what he did wish to suggest was that, in rush tactics, their energies and time were wasted—and time was money. He advocated a campaign which was being ever carried on and which aimed at the greatest efficiency all the time.

They were faced with the fact that when other industries tackled a question like that they appointed a special organisation to do the work. Committees were necessary, but they should be only the outcome of an organisation, and for dealing with the Entertainments Tax question the organisation was one that was representative of every section that came under the burden of that unjust taxation. That was his reason for stating that if they could secure the co-operation of football clubs and sports promoters it would be a great advantage and source of strength.

Sporting People Not Interested.

Mr. Morrison drew Mr. Scott's attention to the point that the sporting people were not interested in the campaign for the abolition of the Entertainments Tax. Every section of the entertainment world that could be named had already been co-operating in the abolition campaign, but so far as the sporting organisations were concerned, every effort had been made to enlist their sympathy and support throughout the Kingdom,

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the Attack

Discuss Next Stage of mpaign

CORRESPONDENT

but the head office of every organisation had absolutely ignored the letters that had been sent to them. All he wished to point out was that most of the things suggested by Mr. Scott in his scheme had already been done, and it was not the fault of the Tax Abolition Committee if the sports people insisted upon standing aloof from the campaign. Some had let it be known that they considered the tax a convenience, as it levelled up the gate money. He knew a club whose deficit last year was equal to the amount they had paid out in Entertainments Tax. At the annual meeting of that club he pointed out to the members that but for the Entertainments Tax they might, at least, have had a clear balance sheet, if not a profit on the year.

Unity of Action Necessary.

Mr. Scott replied that if the head offices of the sporting organisations refused to take any notice of appeals for their co-operation and assistance, let there be immediately commenced a process of education amongst individuals and clubs. Unity of action was the only means by which they could hope to command success. They were told a good deal about what the Entertainments Tax Committee had accomplished, but he wished to point out a few things which, in his opinion, had been omitted. Not a single word in the way of instructions were issued to those who went lobbying, and at the last moment men were asking where they should go and what they should say.

Figures should have been provided showing how many new halls had been opened in the past year, and just what proportion of those opened had been planned in the previous year, and the contracts let, when there was some hope of a change in regard to the Entertainments Tax. Many of the halls that had been commenced during the last twelve months had been opened against the wishes of the people who had put money into them. The Chancellor of the Exchequer should have been informed of the number of halls that had been closed during the year—a correct statement on that matter would have surprised even the House of Commons. There were no representatives of employees engaged in the lobbying campaign at the House of Commons, nor were film renters and producers presented, or amateur sports promoters. He was sure that all these people would have been represented in a properly organised unit. The London exhibitors were said to have been lobbying. All that he could say on that matters was that he did not see them, and that their representative from Portsmouth did not see them in the previous week.

London was a considerable place, with a large number of kinemas. Could they not have had people there all the time? Exhibitors were disappointed in the men they had relied upon. It had been through their own inaptitude that Sir Joynson Hicks was able to mislead the House with his inaccurate statements and false figures. They should have fought harder. A couple of valuable months had already been lost. There was no time for delay; everybody ought to be working now. When the fight proper came again they must think and talk of nothing but abolition.

Suggestion for Levy.

In answer to a question by the Chairman as to what had become of the recommendation of the branch sent up to the General Council, that a levy be imposed on every member for the conduct of the campaign on the lines suggested by Mr. Scott, Mr. Morrison stated that he thought the General Council had had enough experience of levies in connection with the previous effort of that kind. He thought that the present attitude of the Council was that they were not prepared to accept the levy unless there was a demand for it from the membership, in which case they would be glad to collect. Out of the £8,000 spent on the first scheme, £1,800 was subscribed by the exhibitors, and the remainder came from other people —£2,000 of it from Fox, in America. The prospect of a successful levy, therefore, was not very encouraging.

Using the Screen.

Mr. J. Coverdale Bell said that it was a pity that the kinema screen could not be used to its fullest capacity in furtherance of the campaign. The reason was that companies consisted of men of various political opinions, and the manager was not given a free hand in political propaganda. If directors would give the managers a free hand the campaign could be made more effective than it had been.

A Recommendation Ignored.

Regarding the guinea levy recommended by the Northern Branch, Mr. R. W. Ruecroft asked why it had not been accepted by the General Council. It was no use for the branch to send up resolutions if they were going into the waste-paper basket.

Mr. Morrison replied that he had no clear recollection of any definite discussion at the General Council on that resolution. He assured them that such a proposition would receive full consideration and would be recorded on the proceedings of the Council. Not many members had paid their half guinea to the political fund when they were previously asked to do so, and the General Council were a bit chary of another levy. If members would not pay 10s. 6d., were they likely to pay a guinea?

Mr. Ruecroft said that if they would not pay a guinea for the fight, which was as much for them as for anybody else, they had no right to membership of the Association.

The Chairman wished to know what the feeling of the Council was with reference to the proposed levy.

Mr. Morrison said that so far as he could recollect no resolution was come to, and he did not think they would be agreeable unless it was demanded by the general membership.

Mr. J. Coverdale Bell remarked that that meant the rest of the country would have to move before it could be carried into effect, or before any notice was taken of it.

The Chairman was not at all satisfied. If the branch sent a resolution to the General Council in time for it to appear on the agenda dated July 11, there must be some record of it, and what had become of it?

Mr. Morrison explained that if it was not in the report of the Council proceedings there would not be. He could not remember any serious discussion on it.

On the proposition of Mr. Ruecroft it was decided that Mr. Alfred Smith (branch secretary) should write to the General Secretary of the Association and inquire what had become of the resolution which accompanied the proposals of Mr. Dixon Scott, and also for a statement as to the latest position in regard to the Entertainments Tax.

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Trade in the Yorkshire Territory.

The Trade Outing—Two Talented Members—To Help Colliery Victims—George Lund as Councillor—Laurie Pickard Sails for U.S.—A First National Offer

From our Leeds Correspondent.

MR. C. F. WALTON, one of the most popular of renters' representatives in Yorkshire, has left Astra Films to look after the interests of E. Grattan Milloy, of Manchester, in Yorkshire and Lincolnshire. Mr. Walton has taken over the office at 148, Briggate, Leeds, and has already got to work on some very attractive features, which include "The Empty Cradle" and "The Broad Road," both for trade show at the Exchange, the one next Tuesday and the other next Friday week. To follow these is a splendid sea story, "The Night Hawk," featuring Malvina Longfellow, and, in due course, four other first-class attractions, while half-a-dozen two-reelers of W. W. Jacobs' stories are assured of a good following in Yorkshire. Last, but not least, there is the 2,000 guinea prize film, in connection with which an interesting competition for the public is to be run.

No, Not a "Stunt"!

There was some little excitement outside a film office in one of the main thoroughfares of Leeds last Friday week when a long ladder was run up to a second storey window and two men were espied clambering out of the window. It was neither murder, fire, nor yet even a film stunt. It was just two well-known film representatives who had been locked in their office! Names! Shush!

To-morrow's Trade Outing.

Members of the trade throughout Yorkshire are finally reminded of the second trade outing this summer, which is fixed for to-morrow, the excursion being by motor to the Dukeries. Will those who have not yet given their names to Mr. H. A. Whincup please do so first thing this (Saturday) morning, so that the necessary definite arrangements can be made.

Alec Tinker as Song Writer.

Alec Tinker, the Leeds manager of Pathé Frères, who wrote the words of a song for the Jackie Coogan film, "My Boy," has now written both words and music of another for the latest Coogan film, "Trouble." He has also written a song skit, dedicated to the exhibitors, entitled "Film Hire Must Come Down"! It is greatly amusing the trade in Yorkshire!

Walter Foster as Lecturer.

Walter Foster, the well-known Leeds exhibitor, who, as a former actor on the legitimate stage, has been doing a good deal of work lately reciting prologues to films, has this last week been at the Rink Cinema, Smethwick, near Birmingham, lecturing to that very successful film, "The Life of John Lee, or the Man They Could Not Hang." He has had a very happy time. He knows the district well, having often played there in his actor days.

Famous-Lasky's New Program.

Saul Harrison, the Leeds manager of Famous-Lasky, back from holiday and a visit to London, brings news of Lasky's autumn season program, which opens with a trade show at the Exchange next Tuesday of "Bella Donna," featuring Pola Negri. This is to be followed in due course by three other first-class attractions in "Holywood," "Grumpy," and "The White Flower"—all the trade shows to be held at the Exchange and with special presentations. Mr. Harrison advises exhibitors to watch the activities of Famous-Lasky very closely, as there are surprises in store for the near future.

Kinemas' Helping Hand.

Kinemas in South Yorkshire are doing a great work in raising money for the victims of the Maltby Main Colliery explosion. The musicians of Leeds have arranged a concert for to-morrow night at 8 p.m. at the Majestic Theatre, kindly lent by Mr. Noel Rhys and his directors. Quite a number of picture houses in South Yorkshire have either been offered for the purposes of a concert or collections have been made, and various and many donations of from £5 upwards have been sent in from kinemas and their patrons.

George Lund's Activities.

Mr. G. F. Lund, the well-known Yorkshire exhibitor and chairman of the Yorkshire Kinoma Exchange, is a man of affairs, and takes a big part in the public life of his home town, Huddersfield. Mr. Lund, who for many years has represented the Fartown Ward on the Huddersfield County Borough Council, has again been unanimously adopted as Conservative candidate at the next elections.

A Send-off for Laurie Pickard.

Many friends of Mr. Laurie Pickard, formerly the Sheffield representative of Granger's Exclusives, bade him farewell on Friday night, for last Saturday morning he sailed by the Carmania from Liverpool for America, whither he has gone to join his father in business out there.

An Associated First National Offer.

Mr. R. F. Thornton, the manager of the Leeds Branch of Associated First National Pictures, Ltd., now comfortably installed in the up-to-date new offices in the former Hotel de Ville building, Bardon Chambers, King Street, tells me he will be pleased at any time to screen privately at the well-appointed private theatre in the office any film an exhibitor may be interested in. Mr. Thornton has just trade shown five big attractions—"Isle of Lost Ships," "Mighty Lak a Rose," "Dangerous Age" (Lewis Stone), "Fury" (Richard Barthelmess), and "Within the Law" (Norma Talmadge)—and all have been very well received.

The Macclesfield Magistrates, in placing two schoolboys on probation recently, stipulated that during the first three months of their probation they were not to visit any place of entertainment.

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Hepworth
PICTURE PLAYS

Strangling Threads

TRADE SHOWS

LONDON, W.:
New Scala Theatre, September 4, 11 a.m.

CARDIFF—Cinema, Cardiff, September 5, 11-15 a.m.
SHEFFIELD—Union Street Picture House, September 7.
LIVERPOOL—Futurist, September 11.
BRISTOL—Triangle Picture Hse., September 14, 11 a.m.
LEEDS—Majestic Theatre, September 14.
MANCHESTER—Deansgate Pic. Hse., September 18.
BIRMINGHAM—Picture House, September 18, 11 a.m.
NOTTINGHAM—Elite P. H., September 20, 11-15 a.m.
GLASGOW—Savoy Picture House, September 21.
NEWCASTLE—Pavilion, October 2, 11-15 a.m.

Sole distribution rights for the United Kingdom controlled by Ideal Films Ltd., 76/78, Wardour Street, London, W.

HEPWORTH PICTURE PLAYS (1922) LTD., 2, Denman Street, Piccadilly, London, W.

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Strangling Threads

from
"THE COBWEB"
a play by
LEON M. LION
& NAUNTON DAVIES

Directed by **CECIL M. HEPWORTH**

ALMA TAYLOR	*With*	JAMES CAREW
EILEEN DENNES		CAMPBELL GULLAN
GWYNNE HERBERT		JOHN MAC ANDREWS
MARY DIBLEY		LYELL JOHNSTON
MAUD CRESSALL		LOUIS GOODRICH

A Hepworth Picture Play

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Hepworth
PICTURE PLAYS

DRAW IN THE BIG AUDIENCES WITH

Strangling Threads

From "The Cobweb," a play by Leon M. Leon and Naunton Davies

CECIL HEPWORTH PROVES that there is always a better way of telling a good story

" The Cobweb," produced over seven years ago by Cecil M. Hepworth, was said to be the finest story ever told on the screen. Most exhibitors thought so, too, when they came to reckon up their attendances, for the public flocked to see it—not in hundreds, but in thousands—not once, but again and again.

Strangling Threads

is " The Cobweb " re-told, an entirely new production.

It resembles the old production in one thing only—it has the same enthralling story, but with more art, more interest, more power and infinitely more effect is it now told.

" The Cobweb " has proved itself a success. What future, then, is the least you may anticipate for " Strangling Threads "?

Answer this question by coming yourself to the

Trade Shows

(For full particulars of Trade Shows see back of this inset)

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REDUCING COSTS

CECIL HEPWORTH ON DISTRIBUTING EXPENSES

WRITING in the September "Idealetter," which, by the way, is full of good things, Mr. Cecil Hepworth, in alluding to the Hepworth-Ideal union, analyses conditions in the industry very skilfully. He says:

"One of the most disquieting clouds on the exhibitor's horizon is the ever-increasing cost of films, and the worst of it is that the increase appears to be inevitable. Producing companies all over the world are vieing with one another to produce better and better pictures. Broadly speaking, that means more expensive pictures. Exhibitors all over England are vieing with one another to get the best pictures, and that almost always means the most expensive pictures. Producers find the most expensive pictures sell best because exhibitors insist upon having them. The exhibitor finds he must have the most expensive pictures, because if he doesn't his custom will go elsewhere.

"But see what all this is leading us to. There must be an economic point at which the exhibitor ceases to make money and begins to lose it, if he goes on spending more and more on his pictures, and cannot get more out of his public.

"The situation is very serious.

"Economy somewhere is a vital necessity, but where? There must be no stinting on production, and it is to be presumed that the exhibitors are not spending more than is necessary to keep their theatres at that pitch of perfection which the public demands. There is only one link in the chain where money is possibly being wasted, and that is in distribution.

"But where you have dozens of distributors, each maintaining a long string of offices in all the key towns, with salesmen and managers, and all the rest of it, to deal with a mere handful of films each in every year, the waste in distribution cost must necessarily be enormous.

"The way out is for distributors to pool their resources; then one string of offices can handle fifty pictures a year at practically the same cost."

SCENES FROM THE JUST COMPLETED "SQUIBS, M.P."

ABOVE: Squibs selects a frock.
BELOW: A Parisian Hotel Lounge Scene.

CENTRE: An amusing haunted chamber Scene.

ABOVE: The House of Commons Scene.
BELOW: A bal masque Scene in which Odette Myrril performs a clever dance.

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Trade Movements in the Midlands.

A Trade Improvement—Poor Summer Programmes: An Exception at Lozells—Musical Attractions—A Show for Charity—Operators' Wages—Stoll's Poster Prices

By our Birmingham Correspondent

A DECIDED improvement in picture-house business is reported by Birmingham exhibitors. After a lean summer season they welcome the turn of the tide, but are unable to say yet whether the improvement is only temporary or likely to continue. It may be due solely to rainstorms, which have interrupted outdoor games and filled some houses to capacity. No one would attribute it to any marked improvement in picture-house programs. With few exceptions little is done by exhibitors to attract patrons in the summer months. The excuse generally offered runs something like this: "If I book special productions I may not take the cost of the films, and that would be a dead loss. If I put on a cheap program I shall at all events have a reasonable prospect of covering overhead charges and other expenses. If there is no profit I shall not be out of pocket to any extent." A real showman would scorn to offer such an excuse.

Lozells Attractions.

High in the list of exceptions I should place the new 2,000 capacity picture house at Lozells. Here, week after week, Mr. Augustus Collins is giving first or second runs of outstanding films at moderate charges. Last week he gave the first local screening of "The Town That Forgot God," and on several evenings had to display the "Standing Room Only" notice.

The Musical Lure.

Good music is provided at Lozells, where an orchestra led by Paul Rimmer frequently plays to many thousands of listeners-in. On Wednesday, August 22, three items were broadcasted during the evening performance.

An Artistic Atmosphere.

Another house where good music is a daily feature is the Broadway, in Bristol Street, Birmingham. In addition to Mr. C. V. Whalley as musical director, Mr. F. H. Leedam has engaged three prominent kinema musicians to strengthen the orchestra. They are Mr. W. Hornsey, double bass; Mr. V. Perker, 'cellist; and Miss Bowen, violinist. Mr. Whalley has been leading violinist and deputy conductor at the Futurist. He invariably took the trade shows. I hear excellent reports of business at the Broadway, where the utmost is being done to preserve an artistic atmosphere.

Film Show for Flood Victims.

Disastrous flooding of houses in the Hockley district of Birmingham took place in mid-July. Several families who were washed out of their homes are suffering acute financial distress. This has not been relieved to the extent which had been hoped by the Lord Mayor's Special Fund. Hence, the strong support for a benefit performance given at the New Palladium last Sunday evening. The admission charges were 6d. and 1s., and there was a continuous program of pictures and concert items from 7 till 10 p.m. The films screened were "Silent Years" and "Guarded Lips," lent, respectively, by Jury's and Gaumont's. The entire proceeds were forwarded to the Lord Mayor.

Operators and the E.T.U.

In the present state of the industry it seems a pity that Birmingham operators should be without the protection of a trade union. A successful effort to organise the technicians was made in 1920, and the result was a sliding scale wages agreement between the local C.E.A. and the Electrical Trades Union. The latter body took the operators under its wing and formed a special kinema branch. This collapsed about a year ago, with the result that to-day the operators have no organisation to assist them in maintaining trade union rates of pay. This is not the fault of the E.T.U. The truth is that the operators proved very poor trade unionists. Their subscriptions fell into arrears and the membership gradually declined. When the total fell below half a dozen—as compared with about one hundred in 1920—the E.T.U. District Committee decided to close the branch. For many months the C.E.A. remained in ignorance of its collapse. In June or July Mr. A. Beardmore, local secretary of the E.T.U., officially notified Mr. G. H. Tyler that the branch no longer existed. Thus the agreement automatically ceased to operate and the men have to accept what wages exhibitors are prepared to pay.

A Comparison of Wages.

Had the agreement remained in force, the present district rates would be £3 11s. 6d. for chief operators and £2 13s. 7d. for second operators, stabilised until February, 1924. How many men working in the smaller halls are getting these rates? Very few, if my information is trustworthy. Coventry operators are in a much better position. They still come under the wing of the E.T.U. Their rates are stated to be £4 10s. for grade one men and £3 12s. 6d. for grade two operators.

Stoll's Reduce Poster Prices.

Some attractive new films will be trade shown during the next few weeks. Mr. Claud Solomon, of Stoll's, has fixed Tuesday, September 4, at the Futurist, for his presentation of Matheson Lang in "Guy Fawkes," which is to be released during bonfire week. And he asks me to spread the good news that, in consequence of the very big productions to be issued within the next few months, Stoll's have decided to reduce the price of all posters. This, it is suggested, will enable exhibitors to go "all out" on publicity.

First Ideal-Hepworth Show.

I understand that Ideal will show the first of their Hepworth subjects at New Street on September 18, the title being "Strangling Threads."

Hub Secures "Miriam Rosella."

Mr. Harry Goodman, of the Hub Film Company, has secured the Midland rights of some good box-office attractions. These include "Miriam Rosella," now in course of production, and which will be screened at the Futurist on September 2.

"Squibs, M.P."

Betty Balfour films are eagerly awaited by the trade and the public. It is interesting, therefore, to learn from Mr. Richard Sheridan, of Gaumont's, that "Squibs, M.P." is approaching completion and will be trade shown about a month hence.

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SOUTH WALES NOTES

FROM OUR CARDIFF CORRESPONDENT

BIG business was done last week by the Capitol Cinema, which showed the first half of "The Prodigal Son," and at each performance there was a crowded audience. Mr. Whitaker, the manager, is an expert at exploitation, and the features which he introduced into the showing of "The Prodigal Son" were very much appreciated. There was also special music by Mr. Lionel Falkman's orchestra.

New Halls.

There were rumours in Cardiff last week that a couple of new halls were to be erected in West Wales. I have my doubts as to the accuracy of this statement, for business in that area is not too good, and already there is a large number of picture halls there.

Forthcoming Trade Shows.

Isidore Jacobs is trade showing Stoll's special production, "Guy Fawkes," at the Capitol on September 4.

Butcher's new film, "A School for Scandal," which has just been completed, is down to be trade shown early in September. It will be followed by a racing film, "High Stakes," which is a film something out of the ordinary run of racing pictures. Their short films, "Pillars of the Turf" series, are proving very popular.

A film which is expected to take well in these parts is that which the Wardour Film Company are trade showing at the Capitol on September 5 of "Iniquity."

A. Verron, of Gaumont's, will shortly hold a trade show at the Kinema Exchange, Carditff, of "One Wild Week."

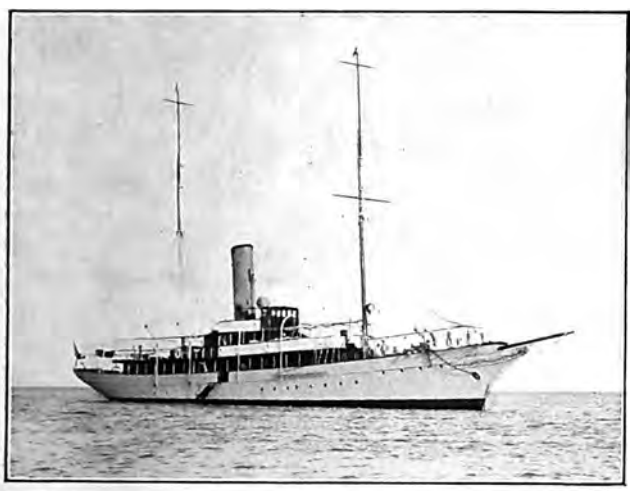
Harold Possener, branch manager of the European Motion Picture Company, reports good business at his trade show of "The Shock."

STEAM YACHT AS FILM STUDIO

SENATOR MARCONI'S S.Y. ELETTRA USED IN MAKING "DIANA OF THE ISLANDS"

THAT more than the ordinary amount of interest is now being taken in the making of British films, is proved by the announcement made by the George Clark Company that, in their latest production, "Diana of the Islands," a story of the high seas, the S.Y. Elettra, Senator Marconi's famous yacht, figures prominently.

During last week the members of the company playing in the film enacted their scenes on the decks and in the saloon and cabins of the S.Y. Elettra—for the time being in fact, Senator Marconi saw his beautiful yacht converted into a film studio. The Senator himself took the deepest interest in the filming of the scenes, and the yacht, which returned to England with the company last Thursday, had had enacted upon it a "mutiny," tender love scenes and a "murder."



STEAM YACHT AS FILM STUDIO.

It was originally intended to shipwreck the actual yacht on which the early scenes of the film were taken, but as it was impossible to secure a yacht suitable to be destroyed, a duplicate of the S.Y. Elettra has been built and will be shipwrecked in due course. The "double" has been built at a port near the uninhabited island where the "cannibal" scenes for the film are to be made.

This is the first occasion on which an English film company has utilised a private yacht of these dimensions for film purposes. It is, moreover, the S.Y. Elettra's screen debut. She is a beautiful craft with wonderfully graceful lines, and the great fear of the leading artistes is that she will outshine them and prove that she is the star of "Diana of the Islands."

BARROW-IN-FURNESS NOTES

FROM OUR OWN CORRESPONDENT.

THE prospect of a settlement of the boilermakers' dispute is hailed with much satisfaction in Barrow, where the continued absence of the boilermakers from the shipyard is having a disastrous effect on other trades, and already there are more men thrown idle owing to this cause than there are boilermakers affected in this area. There are several important shipbuilding orders to tackle immediately the boilermakers get back to work, and very shortly thereafter there will be sufficient to employ another 4,000 or 5,000 men of all trades. A considerable portion of the wages these potential workers would earn would in all probability find its way into the coffers of the various local picture theatres and help them once more to begin profit-making. As one local manager complains, "We are only working for the Government at the present time," meaning that the Entertainment Tax absorbed all of what should be their legitimate profits.

* * * *

There is every likelihood of the Salthouse Pavilion being reopened shortly. It is understood the guarantors to the bank are taking over the theatre and intend letting it for the time being, even if the rent is only sufficient to cover the bank interest on the overdraft.

* * * *

The Northern Amusements, Ltd., which is now in liquidation, shows a total deficiency of £17,809 2s. 2d. This includes the capital issued and allotted amounting to £12,825, and the estimated deficiency of assets to meet the liabilities of the company, subject to cost of liquidation, of £4,984 2s. 2d. The Deputy Official Receiver in his observations says the winding-up order was made on April 17, 1923, upon the petition of creditors. The company was registered as a private company on May 2, 1919, with a nominal capital of £10,000 in £1 shares, its object being to provide kinematograph entertainment. By an extraordinary resolution, passed on November 27, 1919, the capital was increased to £15,000 by the creation of an additional 5,000 shares of £1 each. In December, 1920, the first debentures were offered amounting to £3,000 at 8 per centum. In October, 1922, it was found necessary to give the bank a mortgage of £7,500 to secure the amount of the overdraft in preference to the debentures. The item of £702 8s. 8d. in the deficiency account is attributable in part to the costs of defending an action brought against the company by their manager (Mr. Sidney Reach), and in part to defending a disputed action on contract. The business appears to have lost money steadily from the commencement, and a Receiver was eventually appointed on March 2, 1923, by a debenture holder.

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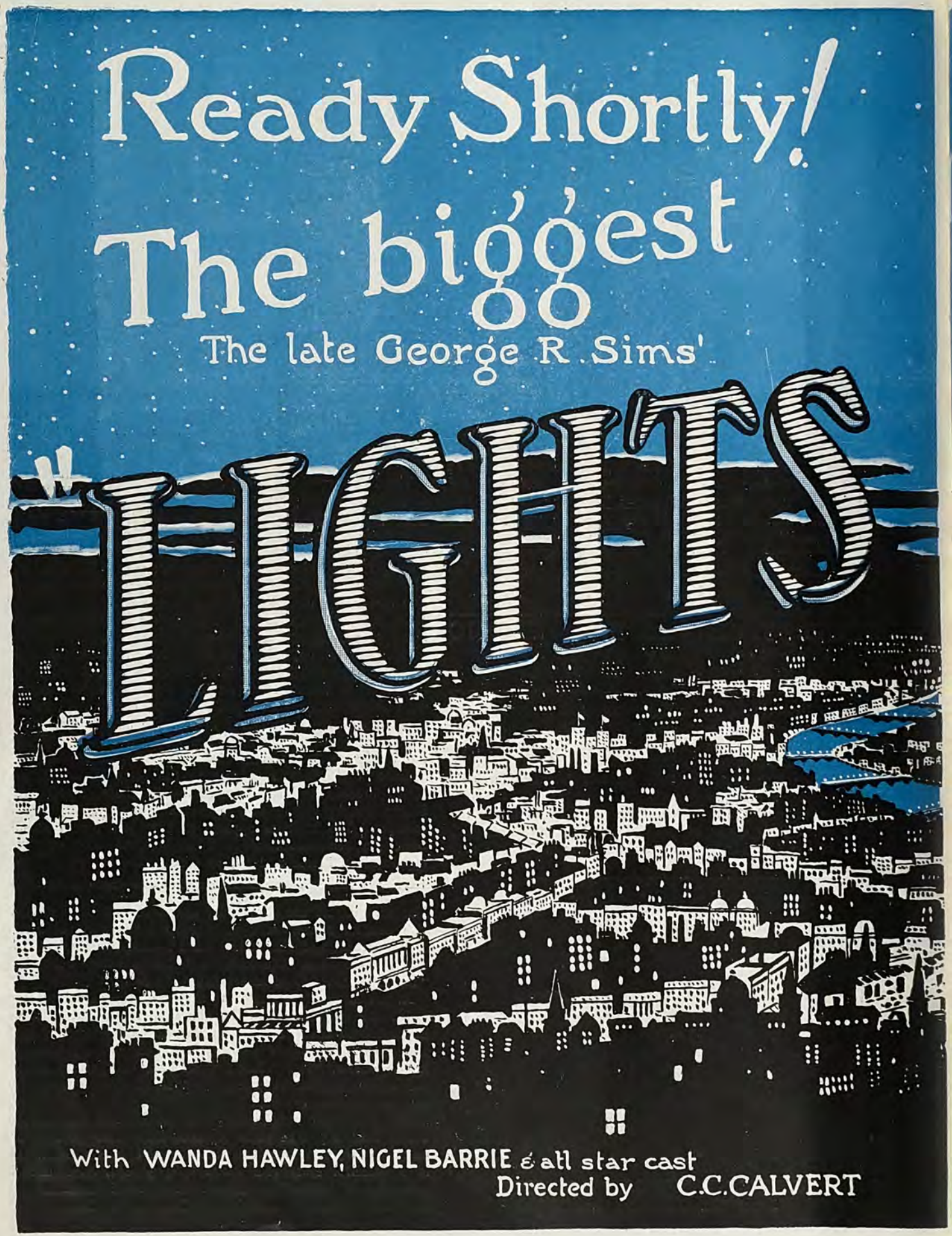

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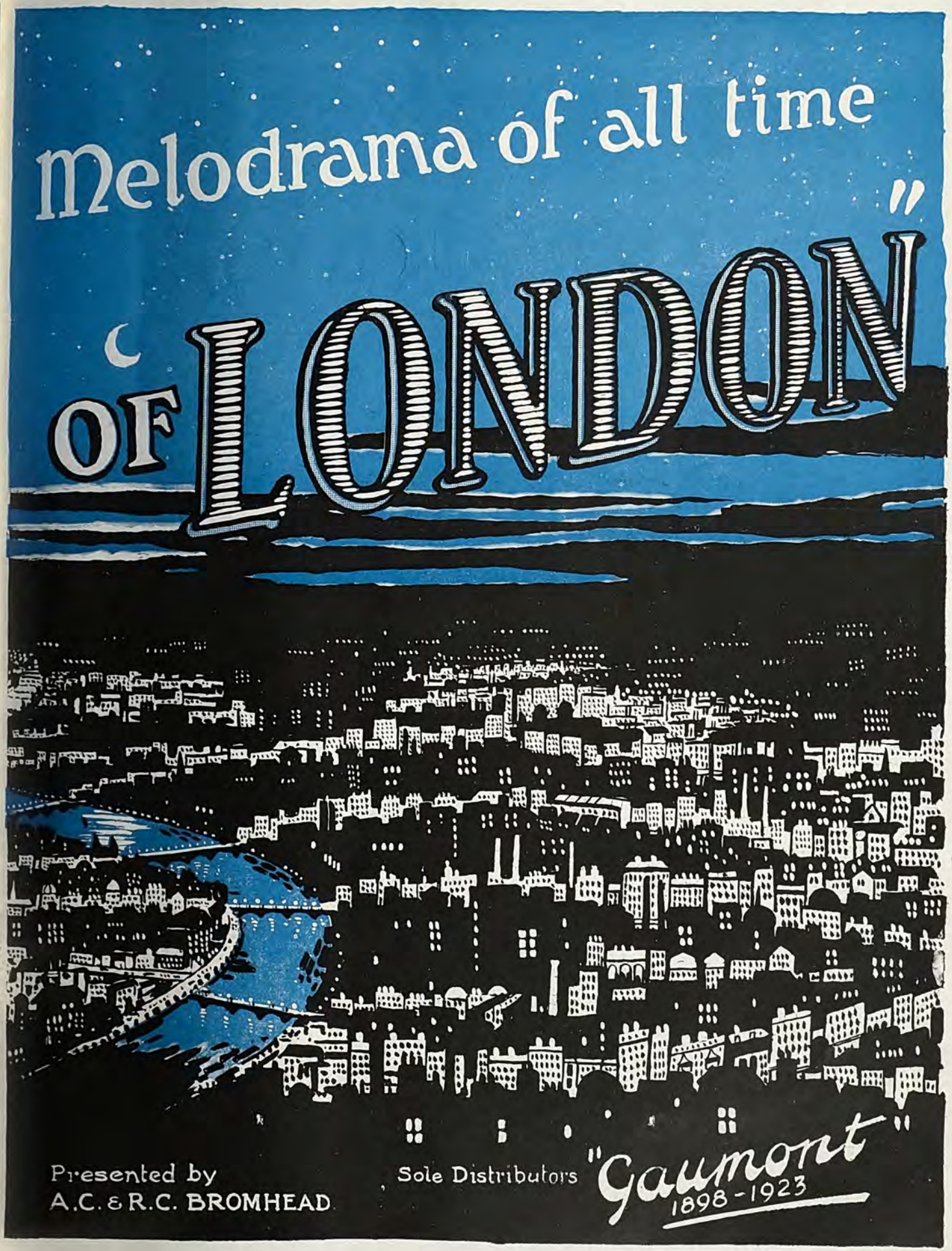

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NAPOLEON FILMS LTD.,
present

"I' PAGLIACCI"

Produced under the personal supervision of
G. B. SAMUELSON

featuring
LILIAN HALL-DAVIS *and* **ADELQUI MILLER**

NAPOLEON FILMS LTD.,
28 DENMARK ST. CHARING CROSS RD. WC2
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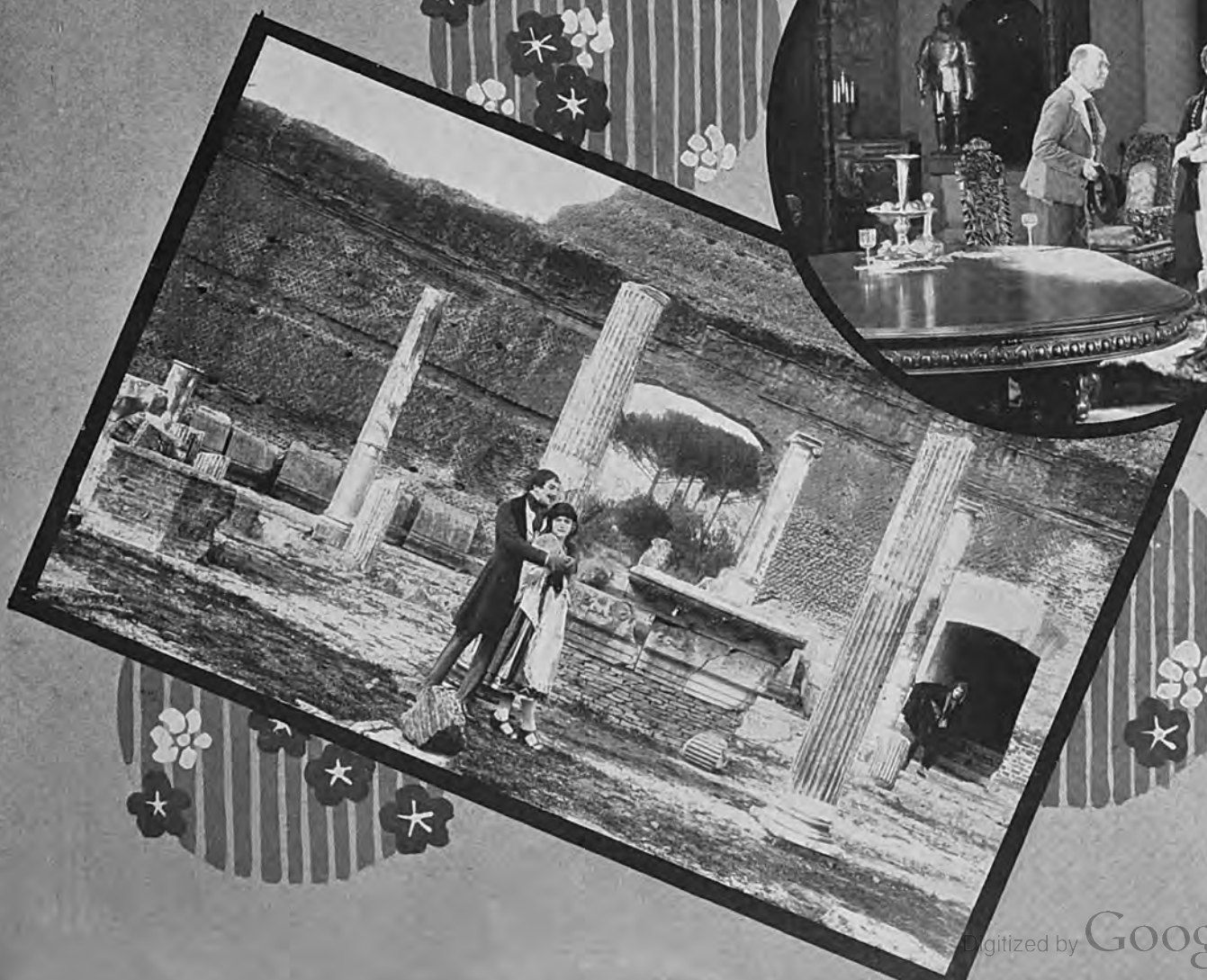

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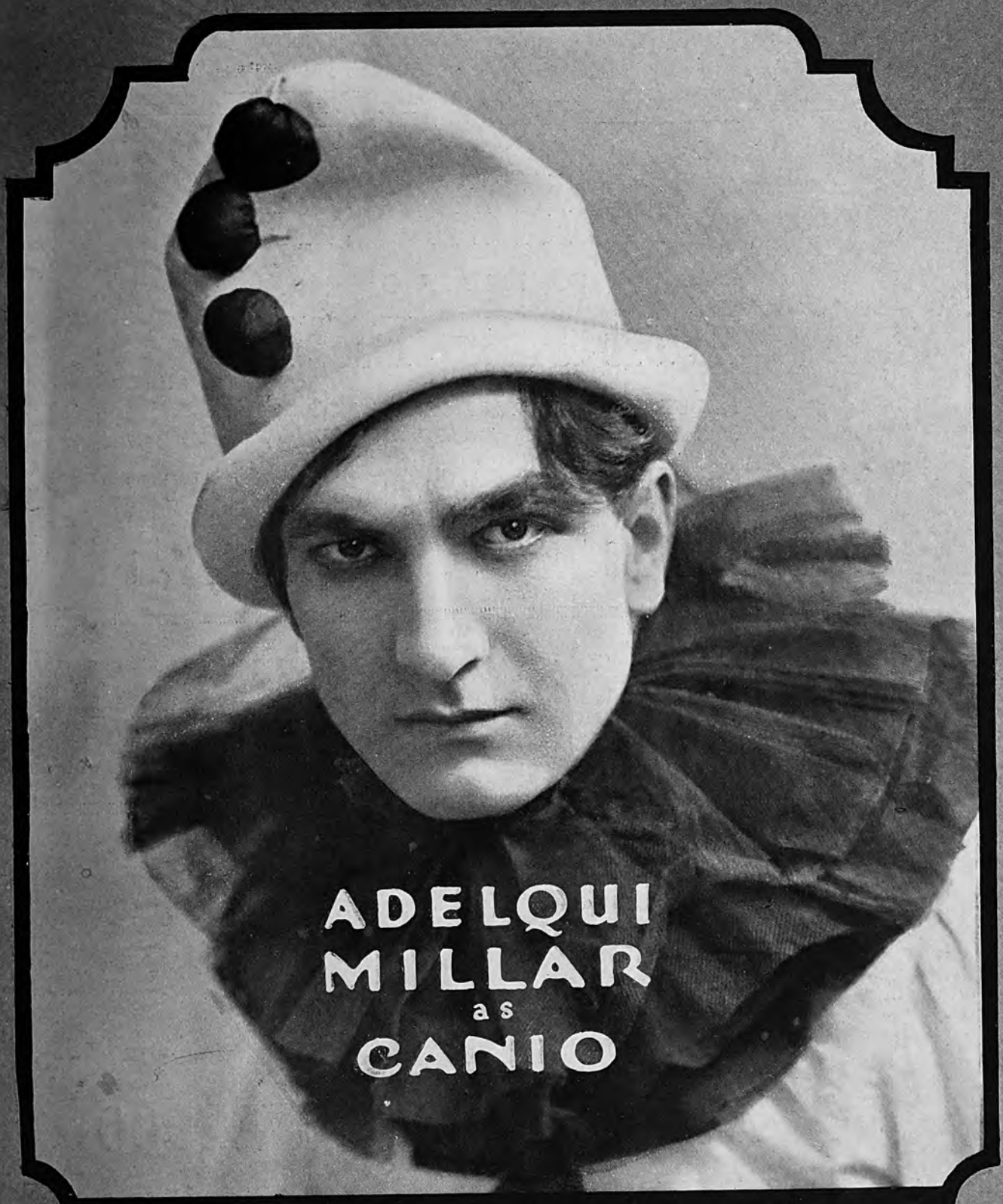

PROVINCIAL TRADE SHOWS.

BIRMINGHAM.—Futurist Theatre, September 2, 5 p.m.
SHEFFIELD.—Union Street Picture Palace, September 3, 11 a.m.
LEEDS.—Scala Theatre, Briggate, September 4, 11 a.m.
MANCHESTER.—Piccadilly Theatre, September 5, 10-45 a.m. prompt.
GLASGOW.—La Scala Theatre, Sauchiehall Street, September 6, 11 a.m.
NEWCASTLE.—Picture House, Grey Street, September 7, 11 a.m.
NOTTINGHAM.—Elite Theatre, September 10, 11 a.m.
CARDIFF.—Capitol Theatre, Queen Street, September 11, 11 a.m.

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MARKS M F FILMS.

MAURICE CARR

ON BEHALF OF

MARKS FILMS

REQUESTS THE PLEASURE OF YOUR COMPANY AT THE TRADE VIEWING OF

WILDNESS OF YOUTH

FEATURING

HARRY MOREY,
VIRGINIA PEARSON
and a Star Cast at

THE PALAIS-DE-LUXE, LIVERPOOL,

ON TUESDAY SEPT. 4,——————AT 11 A.M.

MARKS FILMS,
28 DEANSGATE.

'Phone : Central 5882.

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TERRIFIC SUCCESS

of

The Pilgrim

with

Charles Chaplin

Queues Everywhere

Beating "The Kid"!

(First National Attraction)

Pearl Films, Ltd.
86-88 Wardour St. W.1

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WE SAID

Get that Richard

RICHARD TALMADGE

is

compared

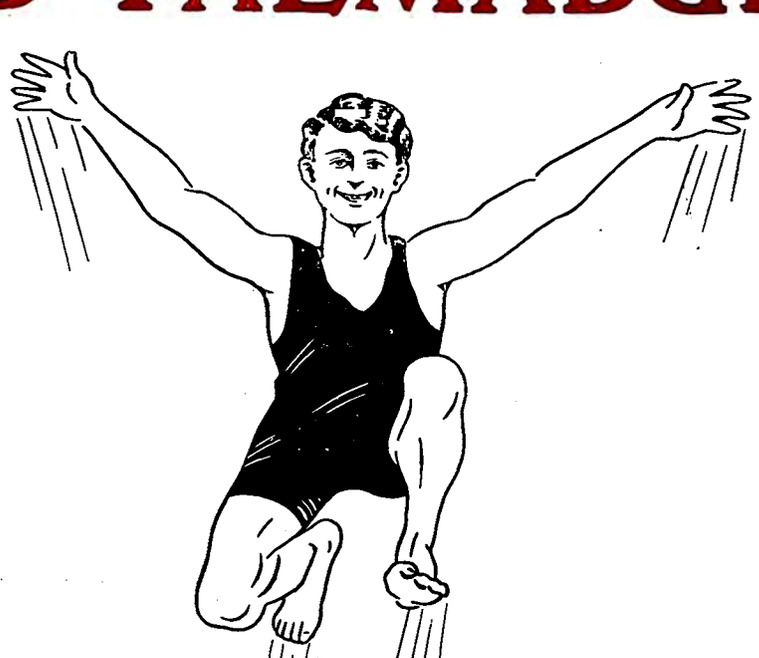
with

DOUGLAS

FAIRBANKS

in

AMERICA.



The

New

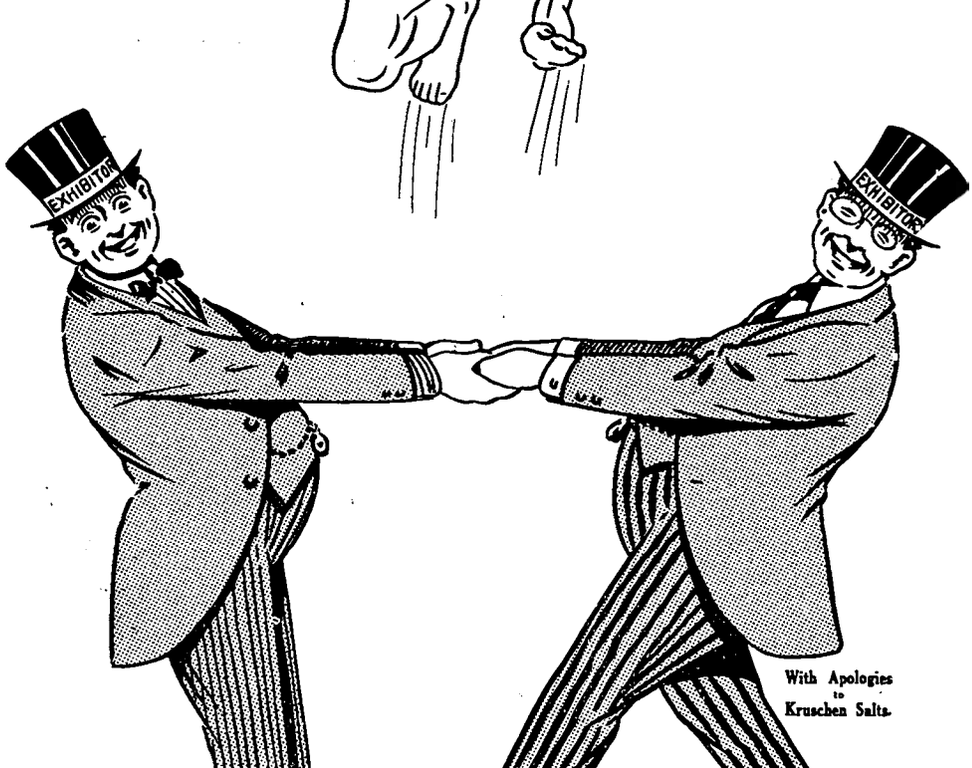
Star

for

the

New

Year



With Apologies to Kruschen Salts.

Lancashire, Yorkshire, Cheshire, N. Wales } **FULLER'S EXCLUSIVES,** 38 DEANSGATE, MANCHESTER.

South Wales and West of England } **PARAGON FILMS, LTD.,** 35 CHARLES ST., CARDIFF.

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Talmadge Feeling.

TRADE SHOW:

LONDON PAVILION,

Monday Sept. 3, at 2-45 p.m.

Richard Talmadge Pictures

Will keep your Pay Box Busy.

They have done it in America—

They will do it here.

Richard Talmadge Productions

Are DIFFERENT to other Pictures.

Enquiries for other Territories to:—

UNITY FILM CO., LTD.

7 GERRARD STREET, LONDON, W.1.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Chaplin at the Deansgate—"Wild Africa" to be shown by Capitol—Important Fox Announcements—In Liquidation—Wanted: An Exhibitor's Proof Reader.

By "THE FILM RENTER" REPRESENTATIVE

CHARLES CHAPLIN, in his character of the Rev. Philip Pim, starts on a month's "Pilgrim"-age at the Deansgate on Monday next, and a trial run, with full orchestra and effects, was given at this hall on Wednesday before a gathering which included the members of the Manchester Watch Committee, the prospective Lord Mayor, Alderman Jackson, and a number of leading citizens. As at the trade show of a few weeks ago, the latest (and some say the greatest) Chaplin picture was received with roars of laughter by the majority of those present—an amusement which was deepened by admiration for the comedian's subtle touches in the more serious parts of the film. The chapel scene remains the surest mirth-maker among those who have evolved out of the "custard-pie" stage of screen comedy; and next, perhaps, in point of merriment is Charles's "business" with the purloined pocket-book. The bowler-hat episode will, of course, be voted a "scream" at most places, but not everybody will laugh as much at this bit of foolery the second time as they do the first. The mock parson's sermon, however, will no doubt improve with age. It is a masterpiece of exuberant drollery. The antics of the tiresome child, with knitting needle, water-jug and fly-paper, are, on the other hand, of an obvious and somewhat tedious type of humour. But, on the whole, it may truly be said that the "world's fun-maker" has touched heights in this production which even he has never reached before.

Good Cheer in the Kinema.

This "Mr. Pim" will "pass by" at the Deansgate, as already stated, during the whole of September, and the house is getting in trim for a big scoop. It is undoubtedly of great advantage, both to the exhibiting side of the industry in Manchester and to Mr. Lew Harris, as representing Western Import here, that "The Pilgrim" should be booked for a solid month's run at one central theatre. It will obtain splendid publicity during that period, and all the patrons of outlying kinemas will be ready to welcome it with open arms on its second and subsequent runs. We badly needed something to cheer us up in the film playhouse, and in "The Pilgrim" we have been given it in heaping measures.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55-0-0.

Or complete with **all** accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,
105/7 Corporation Street, Manchester.
'Phone: 9023 City. N. Manager: E. W. HORDER
LONDON: 91, SHAFTESBURY AVENUE, W.1.

Manchester to see "Wildest Africa."

The latest venture to be embarked upon by Capitol Productions is the handling of "Wildest Africa," described as the "world's most wonderful film journey," which was seen by many thousands of people at the Philharmonic Hall, London. This picture will open at the Theatre Royal for a week, beginning Monday, September 17, and will play four times daily. It should be noted that some important additions have been made to this great travel feature since it was shown in the Metropolis. Several incidents portrayed on the original negative were omitted from the film as it appeared on the screen, as they were considered rather too daring and "dramatic" for audiences who were being attracted to a specifically educational subject. But without these scenes Mr. Saul Harris tells me that he regarded "Wildest Africa" as being rather *too* "educational" for kinema-goers in the industrial areas, so they have now been restored. Mr. G. L. Reid, F.R.G.S., one of the intrepid explorers who were successful in obtaining these amazing pictures of life among the wild animals and savage tribes of lesser-known Africa, will lecture to the film when it is shown at the Royal. Mr. Harris, it should be mentioned, is handling this proposition for the whole of the United Kingdom.

"Forbidden Love," and More to Follow.

After a short interval for preparations Mr. Joe Fuller is about to resume trade showing of the various big features he has been acquiring for exploitation in this territory. "Forbidden Love" is down for a private view in Liverpool on Tuesday and Manchester on Friday next (for theatres and times see advertisement pages vi.-vii.), and within a week or so other special productions from Fuller's Exclusives are to follow. A good deal of interest and curiosity have been shown by Lancashire exhibitors in regard to the characteristics of the film to be shown next week. When the title gets on the hoardings it will doubtless intrigue the town.

Kinema Casualties.

As showing the precarious state of business in some Lancashire centres at present, the following theatres have gone into liquidation during the past week or so: The Park Palace, Warrington; the Bijou, Reddish; the Palace, Heywood; and the Century, Widnes. The advice to "Look before you book" has hitherto been offered exclusively to exhibitors; but it seems that it would apply equally to renters in these days.

A Bad "Spell."

One of the things which brings the picture theatre into undue contempt with the critical is the indifference so often displayed by exhibitors in regard to the spelling of titles in their advertisements. In this respect bad luck, or, more properly, bad supervision seems specially to attend the announcements concerning "Peter Ibbetson," the Paramount version of George Du Maurier's novel of that name. This is a particularly fine film, as we all know, and is calculated to attract into the kinema a class of novel readers who may not be habitual attendants. Yet the title of it is spelt wrongly as often as rightly. Last week the name of "Peter *Ibbotson*" was plastered in huge letters on a hoarding in Oxford Road, and it is by no means the first time that Du Maurier's hero has been introduced in this guise.

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RENTERS v. EXHIBITORS

LEEDS CRICKET MATCH

THE fifth annual cricket match between renters and exhibitors is to be played next Wednesday. The teams are to be selected from the following:

RENTERS.	EXHIBITORS
W. W. Jay (Captain) (Fox)	L. Davenport (Captain) (Wakefield)
C. N Wilkinson (Walturdaw)	F. Coe (Pudsey)
C. F. Walton (Milloy)	B. Evans (Hull)
J. Horner (Lester)	W. S. Parker (Ovenden)
H. Mitchell (Phillips)	E. Russ (Bradford)
H. S. Marshall (Wardour)	J. B. Kaye (Huddersfield)
J. R. Whiteley (Vitagraph)	E. Burke (Morley)
F. Mayo (Whincup)	J. Smith (Leeds)
H. L. Isaacs (Walturdaw)	J. F. Tidswell (Leeds)
E. Isaacs (Goldwyn)	L. Denham (Leeds)
W. W. Brown (New Century)	T. H. Ward (Leeds)
R. F. Thornton (First Nat.)	H. Cohen (Leeds)
T. B. Andreas (First Nat.)	T. Thornton (Bradford)
W. Eyres (Butchers)	E. B. Jacques (Keighley)
E. Tyler (West. Import)	H. Carter (Leeds)
A. Goldman (Famous-Lasky)	A. Rayor (Sth. Emsal)

If any of the above find they are unable to play, it will greatly assist the selection of a team if they advise Mr. Moody, the secretary of the Exchange, in good time of their inability to play.

KINEMATOGRAPH SPORTS ASSOCIATION

VARIED ACTIVITIES

MEMBERS are reminded that the closing date for entries is Monday, September 3. The honorary secretary is out of town for a week, and all correspondence will be dealt with on his return. Several offers of prizes have already been received, and there are signs that this year's gala will break all records.

Cricket and Tennis.

The final of the Cricket Cup Competition between First National and Kodak will take place on Saturday afternoon, September 8, on Messrs. Waterlow's ground at Watford. On the same day the finals of the tennis tournament will be played on Jury's ground at Alperton. The unfortunate clashing of dates is due to the difficulty in obtaining suitable grounds.

The First Dance.

The Royal Horticultural Hall has been booked for a kinema dance on Friday, November 23. The price of admission will be within the reach of all, and many novelties will be introduced, including a fox-trot competition for the whole trade. There is room in the Horticultural Hall for a thousand dancers, and the Association confidently expects to sell out of tickets long before the day.

DEATH OF NEWCASTLE EXHIBITOR

WORD was received in Sunderland on the 28th inst. of the death in Newcastle the previous day of Mr. Robert G. Elder, manager and joint owner of the Hippodrome, New Silksworth, near Sunderland. He had been in ill-health for some considerable time, and some time ago went on a long sea voyage in his effort to regain strength. Although a native of Newcastle, he was a very familiar figure in Sunderland, where his happy disposition and sterling character made him greatly respected and a recognised authority in all things relating to the kinema. Along with Mr. Stanley Rogers, of North Shields, he was interested in several halls, but personally confined management to the Silksworth hall, where he demonstrated how payable a pit hall could be made. Since his youth he had been in the entertainment world, and had managed halls and theatres in Newcastle, Stockton, and at Hyde, near Manchester. Mr. Elder was in his 51st year. He leaves a widow and a son.

KINEMA MANAGER FINED

DESCRIBED as the manager of a Manchester kinema, Frank Barnes was summoned at the Prescot (near Liverpool) Police Court for having driven a motor car to the danger of the public. A tramways inspector named P. J. Keenan stated that on Sunday, August 21, a tram pulled up at the Cock Shoots to take up passengers, and while a lady and gentleman were in the act of boarding the car a motor car, driven by the defendant, came rushing along from the direction of the King's Arms, and the lady and gentleman experienced the greatest difficulty in saving themselves from being run over. As the motor car rushed past the tram the defendant shouted, "Didn't you hear me sound my horn?"

Accused had sent a letter in which he stated that he had sounded his horn for fully thirty yards before coming to the tramcar. The Bench imposed a fine of £5, and also made an order for payment by the defendant of seven shillings and sixpence expenses to each of three witnesses.

ROUND THE MANCHESTER TRADE—*Continued*

Surely the correct setting forth of titles, names of stars, etc., is worth a little more careful attention—especially at a time when the producers are acclaiming the film as the "little sister of literature"!

Important Fox Announcements.

Mr. R. Sutton Dawes, of the Fox Film Co., is looking forward keenly to the beginning of the new program which his company are to put out next year, and details of which have been supplied to exhibitors in a beautifully illustrated 72-page book. This striking guide to the coming Fox output has been much talked about in the local trade, and already great interest is shown in the first of the big specials announced therein, viz., "If Winter Comes." This picture is to be screened to the London public at the Palace on Monday, September 10, and we are promised something very much out of the ordinary. Among Fox releases for 1924 will also be an entirely new brand of comedies, to be known as the "Imperial"; and in the lighter section of productions twenty more Sunshine Comedies will be forthcoming. Mr. Dawes wishes to announce also that on, and from, September 10, the price of all Fox posters is to be reduced.

Mems. of the Moment.

On Monday next the Moorhouse Circuit are to open the Hippodrome, Bolton (previously a theatre) as a picture house. Topliners for the first week include "The Pilgrim" and "The Abysmal Brute."

The Marks Films feature, "Wildness of Youth," will be trade shown at the Palais de Luxe, Liverpool, on Tuesday morning next at 11 o'clock.

A recent special number of the "Paramount Service Magazine," in addition to page illustrations of a large number of coming Lasky features, includes photographs of the principal members of the staff in London and the provinces.

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TWO SURE SUCCESSES.

WOMEN MEN MARRY.

6 Parts.

PARTED CURTAINS.

6 Parts.

Sovereign Pictures.

Where the Films may be booked

LONDON: Walker's Pictures (1918), Ltd., 81, Shaftesbury Avenue, London, W.1.
LANCASHIRE: E. Grattan Milloy, 12, Cannon Street, Manchester.
YORKSHIRE: Charles Thompson, 97, Albion Street, Leeds.
MIDLANDS: Sovereign Exclusives, Ltd., 97, John Bright Street, Birmingham.
SCOTLAND: The Bendon Trading Co., 132, West Nile Street, Glasgow.
SOUTH WALES: Paragon Films, Ltd., 35, Charles Street, Cardiff.
FOUR NORTHERN COUNTIES: Northern Mutual Films, Ltd., 65, Thornton St., Newcastle-on-Tyne.

Purchased and Controlled for the United Kingdom by
THE SOVEREIGN EXCLUSIVES, LIMITED, BIRMINGHAM.

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FIRST NATIONAL TRADE SHOWS:

A Thos. H. Ince Production.

DOUGLAS MACLEAN
IN
"A MAN OF ACTION"

She wanted a husband the kind you read about, so he started out to find adventure, and the first thing he knew he was arrested for robbing his own house—and in the meantime his rival——

LONDON.—Own Theatre, 37-39, Oxford Street, Tuesday, September 4, at 11 a.m. and 2-30 p.m. Wednesday, September 5, at 2-30 p.m.
BIRMINGHAM.—Own Theatre, 1-5, Hill Street, Sunday, September 9, at 7 p.m. Tuesday, September 11, at 11 a.m. and 2-30 p.m.
BRISTOL.—Own Theatre, 70, Park Street, Sunday September 16 at 3 p.m.
CARDIFF.—South Wales Corn Exchange, Tuesday, September 18, at 12-15 p.m.
SHEFFIELD.—Grand Picture House, Monday, September 10, at 11 a.m.
NOTTINGHAM.—Mechanics' Hall, Tuesday, September 11, at 11 a.m.
LEEDS.—Own Theatre, Bardon Chambers, King Street, Thursday, September 13, at 11-15 a.m. and 2-30 p.m.
NEWCASTLE.—Own Theatre, 134, Westgate Road, Tuesday, September 4, at 11-15 a.m. and 2-30 p.m.
GLASGOW.—Own Theatre, 10, Bothwell Street, Friday, September 7, at 11 a.m.
MANCHESTER.—Own Theatre, Orme Buildings, The Parsonage, Wednesday, September 12, at 11 a.m. and 2-30 p.m.
LIVERPOOL.—Futurist Picture House, Friday, September 14, at 11 a.m.
BELFAST.—To be arranged.
DUBLIN.—To be arranged.

An Oliver Morosco Production.

COLLEEN MOORE & WHEELER OAKMAN
IN
"SLIPPY McGEE"

They said he was incorrigible till love in the shape of a pretty country maid softened his heart and turned the nimble fingers from safe-breaking to heart-stealing.

LONDON.—Own Theatre, 37-39, Oxford Street, Tuesday, September 11, at 11 a.m. and 2-30 p.m. Wednesday, September 12, at 2-30 p.m.
BIRMINGHAM.—Own Theare, 1-5, Hill Street, Sunday, September 16, at 7 p.m. Tuesday, September 18, at 11 a.m. and 3 p.m.
BRISTOL.—Own Theatre, 70, Park Street, Sunday, September 23, at 3 p.m.
CARDIFF.—South Wales Corn Exchange, Tuesday, September 25, at 12-15 p.m.
SHEFFIELD.—Grand Picture House, Monday, September 17, at 11 a.m.
NOTTINGHAM.—Mechanics' Hall, Tuesday, September 18, at 11 a.m.
LEEDS.—Own Theatre, Bardon Chambers, King Street, Thursday, September 20, at 11-15 a.m. and 2-30 p.m.
NEWCASTLE.—Own Theatre, 134, Westgate Road, Tuesday, September 11, at 11-15 a.m. and 2-30 p.m.
GLASGOW.—Own Theatre, 10, Bothwell Street, Friday, September 14, at 11 a.m.
MANCHESTER.—Own Theatre, Orme Buildings, The Parsonage, Wednesday, September 19, at 11 a.m. and 2-30 p.m.
LIVERPOOL.—Prince of Wales, Friday, September 21, at 11 a.m.
BELFAST.—To follow.
DUBLIN.—To follow.

A Frank Borzage Production.

LLOYD HUGHES, PAULINE GARON & JOHNNY WALKER
IN
"CHILDREN OF DUST"

A drama of hearts and fences, of poverty reaching for the stars. Made with all the heart pull for which the director of "Humoresque" is justly famous.

LONDON.—Own Theatre, 37-39, Oxford Street, Tuesday, September 18, at 11 a.m. and 2-30 p.m. Wednesday, September 19, at 2-30 p.m.
BIRMINGHAM.—Own Theatre, 1-5, Hill Street, Sunday, September 23, at 7 p.m. Tuesday, September 25, at 11 a.m. and 3 p.m.
BRISTOL.—Own Theatre, 70, Park Street, Sunday, September 30, at 3 p.m.
CARDIFF.—South Wales Corn Exchange, Tuesday, October 2, at 12-15 p.m.
SHEFFIELD.—Grand Picture House, Monday, September 24, at 11 a.m.
NOTTINGHAM.—Mechanics' Hall, Tuesday, September 25, at 11 a.m.
LEEDS.—Own Theatre, Bardon Chambers, King Street, Thursday, September 27, at 11-15 a.m. and 2-30 p.m.
NEWCASTLE.—Own Theatre, 134, Westgate Road, Tuesday, September 18, at 11-15 a.m. and 2-30 p.m.
GLASGOW.—Own Theatre, 10, Bothwell Street, Friday, September 21, at 11 a.m.
MANCHESTER.—Own Theatre, Orme Buildings, The Parsonage, Wednesday, September 26, at 11 a.m. and 2-30 p.m.
LIVERPOOL.—To be arranged.
BELFAST.—To be arranged.
DUBLIN.—To be arranged.

An Allen Holubar Production.

DOROTHY PHILLIPS
IN
"SLANDER the WOMAN"

"The White Frontier" of Canada. A woman scarred by scandal, trying to forget, then fighting for her reputation. Remember "Man, Woman, Marriage" and "Hurricane's Gal"—now see another from the same combination.

LONDON.—Own Theatre, 37-39, Oxford Street, Tuesday, September 25, at 11 a.m. and 2-30 p.m. Wednesday, September 26, at 2-30 p.m.
BIRMINGHAM.—Own Theatre, 1-5, Hill Street, Sunday, September 30, at 7 p.m. Tuesday, October 2, at 11 a.m. and 3 p.m.
BRISTOL.—Own Theatre, 70, Park Street, Sunday, October 7, at 3 p.m.
CARDIFF.—South Wales Corn Exchange, Tuesday, October 9, at 12-15 p.m.
SHEFFIELD.—Grand Picture House, Monday, October 1, at 11 a.m.
NOTTINGHAM.—Mechanics' Hall, Tuesday, October 2, at 11 a.m.
LEEDS.—Own Theatre, Bardon Chambers, King Street, Thursday, October 4, at 11-15 a.m. and 2-30 p.m.
NEWCASTLE.—Own Theatre, 134, Westgate Road, Tuesday, September 25, at 11-15 a.m. and 2-30 p.m.
GLASGOW.—Own Theatre, 10, Bothwell Street, Friday, September 28, at 11 a.m.
MANCHESTER.—Own Theatre, Orme Buildings, The Parsonage, Wednesday, October 3, at 11 a.m. and 2-30 p.m.
LIVERPOOL.—To be arranged.
BELFAST.—To be arranged.
DUBLIN.—To be arranged

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SCENE FROM "VANITY FAIR."

"Vanity Fair."

A well-produced film that is by no means the best interpretation of Thackeray's masterpiece.

RELEASED BY GOLDWYN.
Length, 7,800 *feet.*
Release Date Not Yet Fixed.

WHEN Goldwyn's essayed to interpret Thackeray's immortal masterpiece, "Vanity Fair," on the screen, they were taking unto themselves a pretty big task, and one cannot altogether be surprised if the result is not too successful. It is perhaps expecting too much for an American to give us a picture so essentially English in its tone and conception, and whilst Hugo Ballin has on the whole very admirably caught the spirit of the book, yet, for the main part, his characters are so entirely American that it must of a necessity fail to convince Thackeray lovers. The producer has also been unable to secure the right interpreter for the inimitable character of Becky Sharp, as Mabel Ballin, who undertakes this rôle, is nothing like the Becky Sharp of the book. Becky, as depicted by Thackeray, is an artful, scheming, demure rogue, and one conjures up thoughts of the delightful characterisation that Marie Tempest gave to this rôle when she played it many years ago in London. Mabel Ballin has certainly done her best with a very difficult character, and if she has not altogether succeeded, must not be blamed, for her work is exceedingly

SCENE FROM "THE LAST MOMENT."

Review of Ne

All About This

well carried out. The producer has, in this picture, not given us so much a representation of "Vanity Fair," as more or less a series of incidents in the book, and at times the picture is sadly confusing. He has, of course, taken liberties with the book, so that it is fair to say that many of the readers of Thackeray's work will not recognise it on the screen, but Mr. Ballin has certainly gone to the very greatest pains to get as near the correct atmosphere as possible, and has engaged a cast of very well-known artistes to delineate the chief characters. The story, to those unfamiliar with Thackeray's work, is as follows:

Becky Sharp, arch-schemer, visits the home of Amelia Sedley; her first bit of strategy is to captivate Amelia's awkward but wealthy brother Joseph. Failing in this through no fault of her own, Becky proceeds to the house of Sir Pitt Crawley where she is to be governess. Here she engineers a secret marriage with the handsome Captain Rawdon Crawley, but her venture antagonises those whom she had counted upon for money, and now Becky finds that she must live on the slim income of her soldier husband.

Amelia Sedley meanwhile has married George Osborne, a childhood sweetheart, despite the courtship of William Dobbin, another suitor, and the Crawleys becoming part of the Osborne's social set, Becky finds opportunity for flirtation with the impressionable George. Napoleon's sudden return from exile now breaks upon this dazzling society. At the military ball on the fateful eve of Waterloo, Becky, more resplendent than ever, receives a note from George asking a rendezvous. But their flirtation is soon ended. George dies next day on the field of battle.

Becky and her husband exist only through the charming wife's ability to make others pay. Rawdon only learns the true state of affairs following Becky's scandalous flirtation with the wealthy Lord Steyne and in chagrin he leaves the scheming beauty to her life of adventure, gambling and amours. During her travels on the Continent, Becky meets Joseph Sedley once more and again completely captivates him. They return to Amelia, who is prevailed upon to take Becky into her home despite the opposition of Dobbin, who has hopefully continued to press his suit through the years. But now Becky performs a magnanimous act. She shows Amelia the love note written by George on the eve of Waterloo and so enables Amelia to marry again with a free conscience. Becky manages to obtain money through the will of Joseph Sedley, and returns to London to settle down in true respectability.

Mabel Ballin as Becky Sharp is certainly a captivating Becky, and if she does not altogether suggest one's own idea of how this character should be played, yet she certainly does give a fascinating performance. She is well supported by Hobart Bosworth as Lord Steyne, who is particularly good in a difficult rôle. George Walsh as Rawdon Crawley does not quite line up to expectations, but Eleanor Boardman, Robert Mack and Harrison Ford give the star excellent support.

With its old world costumes and unique settings, "Vanity Fair" has considerable entertainment value. It might easily be cut, as at the present moment it is far too long, and whilst it cannot be said that it is in any way a faithful representation of the book, yet it is a picture that in high-class halls may attain some popularity.

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w Productions.

Week's Pictures.

Nobody's Money.

A melodramatic farce, containing a good part for the popular favourite, Jack Holt.

RELEASED BY FAMOUS-LASKY.
Length, Six Reels.
Release Date, January 28, 1924.

THE initial idea presented in this production is both humorous and novel. As will be seen from the synopsis of the story, which appears below, it hinges on the ruse adopted by two authors working in harness, and using a fictitious name, to dodge the income tax officials. As "Douglas Roberts" they are doing very well, but when the demand notes come in "Douglas Roberts," of course, has no existence. Then an officer calls round and threatens that unless this elusive person is produced on the morrow "somebody will go to jail."

Fortunately (or unfortunately) for them a book agent pushes his way in immediately afterwards, and one of the authors hits on the notion of persuading him to impersonate "Douglas Roberts" for a few hours for a hundred dollars reward. Then the fun begins. The joint authors disappear from the story entirely as principals, and the plot is concerned for the most part with the strange adventures of the book agent in his rôle of impersonator. This plot is packed with incident, but it is rather involved. We lose touch altogether with the first comic idea, and the story proceeds on familiar crook-graft lines, in which there is more melodrama than merriment. Once again we are treated to an intimate view of that queer phenomenon, an American election *á la* the movies, and there is considerable play made with the circumstances of an alleged financial bribe of 20,000 dollars. Finally, our original authors fade from the scene, leaving the former book agent in possession as virtual hero of the story.

The following is the plot in detail: John Webster, a supposed book agent, visits a house where two young writers, Carl Russell and Frank Carey, have created an imaginary author, Douglas Roberts, thus getting around iron-bound contracts on their own work. But a mistake in his income tax returns and a libellous article against the State Governor has placed Douglas Roberts in hot water and the law is searching for him. Things begin to look bad for the young writers. Webster, on promise of financial reward, agrees to enact the character of Douglas Roberts for a few hours, then to disappear. He takes his pal, Eddie, as his secretary and assumes full command of the situation. When Grace Kendall, the Governor's young daughter, comes to see Roberts about the libellous article, both she and Webster fall in love at first sight. He retracts what was said in the papers and accepts an invitation to dine at the Governor's home. After the departure of Grace, Carey, who is in love with her, warns Douglas to "lay off." But the latter makes it plain that should he reveal their secret, both authors would land in jail. So they bow to him.

At the Governor's home, Annette, a maid, places some marked money in that official's safe—supposedly a bribe from a lumber company seeking concessions. But Eddie, an ex-burglar, steals the money and turns it over to Douglas. The latter is caught in an attempt to return it to the safe. Meanwhile Eddie meets Annette and discovers she is his wife, long lost to him. Explaining the situation in which Grace finds him, Douglas manages to return the money to his pocket, together with a string of pearls which Eddie has also slipped to him. He later tries to place the money in some papers belonging to the Governor, but Eddie, looking through the papers and thinking he has found another packet of bills, again passes the money over to Douglas. At this moment, Drisco, manager of the lumber company, and Miller, of the newspaper, enter the Governor's home, and the former accuses the executive of having marked money in his safe. Investigation proves otherwise, and Annette confesses her part in Drisco's plot. Of course, he denies it, so the money found by Eddie, not belonging to the Governor, has no owner. Douglas pockets it, 20,000 dollars. Through the good work of Douglas, the Governor is re-elected to office. Douglas, who, after all is over, proves himself to be John Webster, owner of the lumber company, who paraded as a book agent to investigate his business, proposes to Grace and is accepted.

"Nobody's Money" declines somewhat from the real humour of its earlier situations. The author gives signs of having got hold of a good idea and then of not knowing what to do with it. But as a melodramatic farce it has its "moments," and should prove an acceptable feature in the majority of halls.

As John Webster, Jack Holt has most to do, and does it very well. Wanda Hawley is also in the picture, but has little more than a walking on part.

SCENE FROM "HAS THE WORLD GONE MAD?"

SCENE FROM "NOBODY'S MONEY."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Mary of the Movies.

Picture dealing with the vicissitudes of a would-be film star that will interest the film fan.

RELEASED BY F.B.O.
Length, 6,380 *feet*
Release Date Not Yet Fixed.

THIS film, which is on somewhat the same lines as others that purport to show the private life of Hollywood celebrities, is, if not what the synopsis would have us believe, "revealing the innermost secrets of life at Los Angeles," entertainment of a kind that should certainly go well with the movie "fans." It introduces the audience to about forty stars,

SCENE FROM "MARY OF THE MOVIES."

directors and other filmland celebrities who make their appearances in the film from time to time as they are met by Mary Mack, who may be taken as typical of the screen-struck lasses, of whom America has by no means a monopoly. In her case, however, there is the double urge of the glamour of movie-land and stern necessity. Whether her case may be taken as typical of all those who reach Hollywood bent on the same quest, may or may not be the case, but the film has undoubted interest as an entertainment if only because of the more or less intimate glimpses of the stars introduced. Incidentally, there is revealed to a waiting world that hitherto unsolved mystery of Hollywood, a "Sheik" film in process of manufacture. This, complete with waving palms, raging sandstorm and galloping Bedouins should ensure for the picture a certain amount of drawing power, apart from any other appeal the picture possesses.

Has the World Gone Mad?

An absurd story dealing with a business man's wife who claims excitement. Good artistes wasted upon an impossible production.

RELEASED BY WALTURDAW.
Length, 5,996 *feet.*
Release Date, February 11, 1923.

IT is a little difficult to understand what Walturdaw's saw in this picture to induce them to present it to British exhibitors, for a more senseless and stupid story has seldom been screened. This photoplay is still another of the type of American pictures which is utterly artificial and in no way true to life, for if American life is anything like that depicted in this particular photoplay, then that country must be in a particularly sad state. It is doubtful what actual entertainment value there is in this film, for apart from lavish settings and cabarets (the inevitable feature of nearly every American picture at the moment), the story is so poor that it is only likely to appeal to the most uncritical of audiences. The picture has the merit of having some excellent actors and actresses engaged, and the pity of it is that these talented artistes have not a more fitting medium for their undoubted abilities.

The story, in brief, deals with a Mrs. Adams, who, married for over twenty years and who has a son of over twenty, develops a craze for dancing and excitement. Her husband and son remonstrate with her, but to no avail. The latter falls in love with the daughter of Mr. Bell, a middle-aged broker. In a sence Mr. Adams accuses his wife of running round with a crowd of spongers, and she leaves the house, taking an apartment immediately above that of the Bell family. Mrs. Adams meets Bell and is attracted to him. He, also, anxious for excitement, meets her on many occasions, and arouses the suspicions of his wife, who suspects him of meeting the other woman. She sees him in a smart cabaret, and she and her daughter later see Bell enter Mrs. Adams' apartment. Mad with grief and anger because of her father's unfaithfulness to her mother, the daughter entreats Mrs. Adams to give him up, and threatens to shoot her. Mrs. Adams, who then realises she is surrounded by younger men merely for the good times her husband's money furnishes for them, returns to her husband and promises in future good behaviour.

The story closes with the union of the two married people and the two families reunited. The whole of this picture endeavours to portray the stupidity of a woman of middle age under the influence of a mad whirl of excitement and frivolity, in which she attracts another middle-aged man and incidentally wrecks a family. The whole picture tells such an unreal story that one has not the slightest sympathy with any single character on the screen. Mary Alden, Charles Richman, Robert Edson, Hedda Hopper, and Elinor Fair struggle to give some appearance of sincerity to the various characters they portray, and it is not their fault that they do not succeed. "Has the World Gone Mad?" is a picture that might have a measure of success in second-class halls where the audiences are not too critical.

The Last Moment.

Suspense story of gruesome character—A veritable Chamber of Horrors.

RELEASED BY GOLDWYN.
Length, 5,800 *feet.*
Release Date, December 3, 1923.

THERE can be no two opinions that the strong fare provided in this picture is of very doubtful entertainment value. Many kinemas in this country welcome good, wholesome, virile stories which contain a genuine thrill or a real "punch," for the simple reason that their patrons like them. They are entertained as well as thrilled. But in this instance we have a theme built on most improbable lines, very gruesome and repulsive in detail, and more like a chamber of horrors than anything else. Most of the scenes on board the schooner are dominated by a nameless, nebulous "thing"—half beast and half man—who takes possession of the ship, kills off the captain and crew, and creates a hideous atmosphere of fear. And in the midst of it all is a woman in evening dress, shanghaied on board with two male companions, fearful that the next

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REVIEW OF NEW PRODUCTIONS—*Continued.*

moment may be their last. American studios must surely be very hard up for stories when they select for the screen such stuff as this!

The story is intended to show that to every man, whether weak or strong, there comes a "last moment" when he is inspired to deeds of great valour. Hercules Napoleon Cameron is a bookworm, bashful and self-conscious, whose only inspiration is in his books, and whose physical courage is not very pronounced. He is in love with Alice Winthrop, beautiful and wilful, and one of Society's favourites. Visiting a slum saloon by the waterside with Alice and Harry Games, a friend, the three are shanghaied by the landlord in conjunction with a villainous captain, who is ready to sail but is short-handed. The life on board is most brutal, especially when the captain discovers that Alice, dressed for the slum visit as a boy, is a woman, and her companions, bruised and knocked senseless, are unable to help her. There is also on board the "thing," caged and vicious, half animal, half human, and this escapes during a violent storm which bursts suddenly on the vessel. The "thing" proceeds to demolish the crew, one by one, until none are left but the three prisoners. Their experiences during three days on the boat are not very edifying, but then an island is sighted, an escape is planned, and, after a vivid encounter in the sea, is successful, with the drowning of the "horror."

There is little in the story outside the scenes on the vessel, and these, for a considerable time, are mostly of the suspense order. The "thing" is not actually seen until the escape is made by swimming to the island, and then "it" also jumps into the sea and pursues the escapes. The production as a whole is very well done, with good, sound acting by a powerful cast; but it is all so horribly gruesome, both in its suspense and in the actual happenings, that its appeal must necessarily be to the lower-class houses.

It is to be regretted that a firm with such a high reputation for first-class pictures as Messrs. Goldwyn possess should attempt to distribute a picture of this class, which was evidently made exclusively for the American market. Why not jettison it as undesirable cargo?

The Little Clown.

A light comedy, useful as a second feature.

RELEASED BY GAUMONT.

Length, 4,804 *feet.*

Release Date, November

IT is the vivacity and skill of Mary Miles Minter that give to this picture what is possesses of bright entertainment, but the story which the picture tells is so slight and so fluctuating in its quality that even her acknowledged ability is unable at times to keep the standard high. Where it is at its highest the comedy bounds along lightheartedly, but it often lapses suddenly into conventional film fare. Nevertheless, as a second feature it would find ready acceptance among patrons not too exacting in their demands.

There is a pleasant circus atmosphere about the early part of the story where Pat (Mary Miles Minter), the girl clown of the show, is seen with her fellow-players. Her pet monkey escapes and is recovered by a young fellow on the tramp, whom she brings in for bareback rider work. He is the son of wealthy parents, who plead with him to return home. He refuses unless Pat comes too, so she is installed in the Beverley home. She finds life irksome, and when one evening, the family being out, some old circus friends drop in, they have a right royal time. Unfortunately, Roddy, Dick Beverley's young brother, mixes their drinks, so that they become hilarious, and in the midst of it all the Beverleys return. They turn out the circus guests and Pat goes too, but is eventually claimed by Dick for marriage.

A touch of pathos enters where Toto, the clown, surrenders Pat in favour of Dick, and a suggestion of villainy creeps in when the box-office clerk—"a short-change artiste"—amasses enough wealth to buy out the show. In addition to Mary Miles Minter, Jack Mulhall does his best with the part of Dick, which is not, however, a part to give him the scope he has had in other pictures. There is not much demand upon the other artistes, who, however, perform up to a very good standard.

Parted Curtains.

A good average program picture, for popular halls.

RELEASED BY SOVEREIGN EXCLUSIVES.

Length, 5,000 *feet.*

Release Date Not Yet Fixed.

TELLING an average story through the medium of good photography, and with most of the scenes effectively lighted, this picture will probably prove a great success in most halls, especially those that are termed popular. The scenario in parts is of a kind often met with before, but, while this is so, the general theme is a good one and will be well received.

Joe Jenkins, imprisoned through no fault of his own, finds work hard to get upon his release. He faints in the house of Wheeler Masters, an artist, and reveals to him that Tom Vaughan was responsible for his imprisonment. The artist's wife pleads that a chance be given to Joe—this because Tom

SCENE FROM "PARTED CURTAINS."

Vaughan was her former husband. Joe is discovered as an artist and a genius, and Mrs. Masters's sister, Helen, falls in love with him. Later Vaughan reappears and steals money from Masters's house, and in order that Masters shall not know that his wife has been married to Vaughan, Joe pleads guilty to Vaughan's crime. Vaughan then kidnaps the artist's child, but Joe recovers it after a terrific fight, in which he is badly hurt. Upon regaining his health Joe and Helen become engaged, but the secret of Mrs. Masters's former marriage is not revealed to her husband.

Much of the success of the picture is due to the excellent acting of H. B. Walthall as Joe, and Mary Alden as the wife. They are well supported by Margaret Landis and William Clifford.

As a program picture this should do well as it possesses just that series of incidents that make what popular audiences vote a good story.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Man and Wife.

An emotional type of photo-drama, the merits of which may be greatly enhanced by the right music.

RELEASED BY WESTERN IMPORT.

Length, Five Reels.

Release Date, January 21, 1924.

A MAN finds himself in the predicament of being married to two wives at the same time. He has married the second one quite unwittingly, believing the first to be dead—although if the film is to be credited he takes very little trouble to make certain whether she is or not. The situation is complicated also by the fact that the second wife is the sister

SCENE FROM "MAN AND WIFE."

of the first. When No. 1 comes back into the reckoning again she is suffering from brain trouble as the result of a motor accident, and the hero, a medical specialist, takes her and hides her in his own house. He realises that an operation might restore her reason, but shrinks at the thought that he alone is capable of performing it. No. 2 then learns the truth, and also the startling fact that the girl is, in reality, her lost sister, Dora. Bravely fighting against her own shattered happiness, she persuades her husband to operate at once and then secretly leaves the house. Dora's reason is restored, although the doctor realises that she must be guarded against all shock, but an enemy betrays to her the secret of her husband's other marriage. Heartbroken, Dora goes away, and, distracted by his trouble, the doctor makes his way to the little farm in the hills. There he finds the two sisters, who have instinctively fled to the best refuge in the world—home. Soon after Dora dies, solving at last the strange problem of three lives.

This is rather a melancholy offering, but will doubtless suit those who go to the kinema for a "good cry." A slight confusion may arise now and then owing to the fact that the sisters are named, respectively, Dolly and Dora—surely a rather tautalogical way of christening two girls in one family. Then, again (though this does not directly concern the public) the father of the sisters is described as a farmer in the film, and a judge in the paragraphs with which exhibitors are supplied to send to their local papers. These are small points perhaps, but might be worth alteration. As a production of the doleful and emotional type "Man and Wife" is of a good average standard; and if the musical director where it is booked will accompany with Tschaikowsky's Fourth Symphony and a good helping of Handel's "Largo in G" (both of which were performed with excellent effect at the trade show at the Deansgate, Manchester, on Wednesday) the most characteristic features of the film will be considerably enhanced.

A Strong Man's Love

Thrilling stunt and good average story set against attractive scenic backgrounds.

PHŒBUS FILM.

RELEASED BY WALTURDAW.

Length, 6,800 *feet.*

Release Date, Not Yet Fixed.

EXCEPT that the title as it stands is a good magnet, it does not so accurately indicate the story of this picture as perhaps "A Strong Man's Jealousy" would have done, for it is the jealousy side of Manuelo that is responsible for the emotional side of the film. When, however, one sees that Manuelo is being played by Albertini, who has figured over and over again in daredevil acrobatic stunts, one realises that even a good story must remain secondary to the daring feats of which the story is but the vehicle.

But this picture gives us the thrilling stunt without sacrificing the story—except perhaps in one place—and, in addition, is set amongst most delightful mountain scenery, so that the eye is ravished by the beautiful background, while the heart is kept a-flutter with the suspense of dare-devil adventure. Especially is this so in the scene towards the end, when the fir tree is seen loosening its roots while Manuelo hangs from its branches head downwards over the abyss, endeavouring to clutch Rosita and swing with her to safety. This is a wonderfully well contrived scene, however it was done, and—peculiar trick of psychology—the gathering at the trade show gave vent to their suspense in little outbreaks of laughter. But that they appreciated the scene was evident from the applause which followed the close of that particular scene. This is in itself a testimony to the quality of the performance. There are other

SCENE FROM "A STRONG MAN'S LOVE."

stunts sprinkled through the story, each one of them clever, but nothing so fascinating as that above described.

Gaucho Manuelo, intrepid herdsman, lives happily with his wife, Rosita, in the Cordilleras, until one day Bissini, circus proprietor, comes to the pampas to buy horses. He is struck by the courage and skill of Manuelo climbing to destroy an eagle's nest, and engages him in his circus, taking him to Italy. Here his wife's beauty attracts the idle rich men of the city, and eventually Rosita is tempted by the riches of Count de Giani to desert her husband. He, smitten with sorrow, gives up circus life and becomes a labourer. Five years pass, and one

(*Reviews continued on page* 43.)

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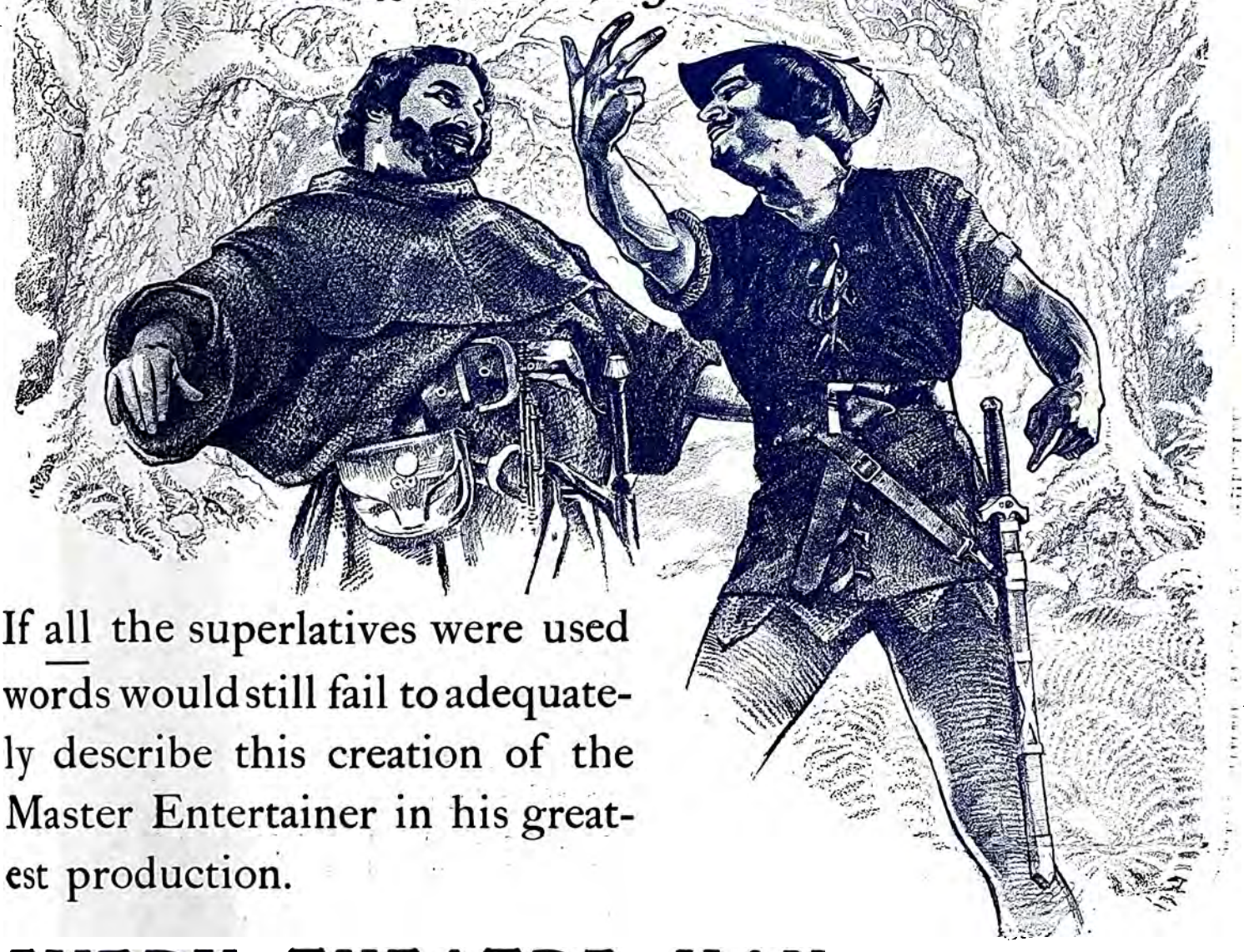
"DOUGLAS FAIRBANKS in ROBIN HOOD"



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SHEFFIELD	Cinema House, Fargate	September 18, at 11 a.m.
NEWCASTLE-ON-TYNE	New Pavilion	September 19, at 11 a.m.
LEEDS	Kinema Exchange	September 21, at 2-15 p.m.
BIRMINGHAM	Scala	September 23, at 7 p.m.
CARDIFF	Kinema Exchange	September 28, at 3 p.m.

PROVINCIAL REPRESENTATIVES:

LANCS., CHES. & N. WALES: Gilling's Kinema Enterprises, 87/9, Corporation St., Manchester, and Sun Chambers, 5, Cases St., Liverpool.

YORKS., LINCS. & 4 NORTHERN COUNTIES: H. A. Whincup, 3, Cross Arcade, Queen Victoria Street, Leeds.

MIDLAND COUNTIES: Midland Independent Renters, Ltd., 1-7, Hill Street, Birmingham.

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REVIEW OF NEW PRODUCTIONS —*Continued from page 42.*

day a child who has fallen from a bridge over a river and become caught by its clothing beneath catches his eye. He climbs the bridge and saves the child. Later, when Count de Giani has jilted Rosita, husband and wife meet. The husband is still jealous, the wife tries to keep from him the parentage of her child, whom later Manuelo recognises as the little one whom he had saved. When he realises the truth he dashes away, and Rosita follows him, their adventure closing with the incident mentioned above.

Albertini needs no praise, his exploits are well known. He is adequately supported by Lya de Putti, a pretty and vivacious actress, who, however, does not quite interpret aright moments of tense drama. A quaint comic relief is afforded by H. Picha as the Marquese Aleardi—a fine bit of character acting.

This Phœbus film is just the fascinating admixture of stunt and story which the public loves, and although just here and there the structure of the latter is not too strong, this will be forgiven for the daring of the star and the beauty of the background. There should be a welcoming public for this film.

The Girl Who Came Back.

Lavish and varied scenes out of place in very unconvincing story.

RELEASED BY WALTURDAW.

Length 6,020 *feet.*

Release Date, January 28, 1924.

THIS "Preferred" picture is a very disappointing photoplay, presenting, as it does, a story which makes a great many demands upon one's credulity. It is not helped to any very great degree by the acting, which, for the most part is over melodramatic, and moves at a very slow pace. The main fault, however, of this picture is weakness of the story, which is utterly unconvincing and, drawn out to six reels, makes a very unentertaining photoplay to follow. In brief, it introduces us to a country girl who comes to town and is attracted by the bright lights and the attentions of one Ray Underhill. He gives her a good time and induces her to marry him. Immediately after the marriage both of them are arrested

SCENE FROM "THE GIRL WHO CAME BACK."

for stealing motor cars. She pleads her innocence, but both are sent to imprisonment.

In jail, Ray's cell-mate is "648," who is the only man in prison to whom old "555"—a lifer—ever speaks. He has made "648" his heir to Kimberley diamond claims, explaining everything to him in their infrequent talks.

Sheila's release comes first, and she goes to the jail on visitors' day to see Ray. She is seen by Ramon Valhays, the man responsible for "648's" conviction. He has come to see "648," but he refuses to see him. Guided by "555's" instructions, Ray and "648" escape together and go to a house owned by "648," where they secure clothing. Ray discovers that his convict friend has money hidden in the house, and takes a key to the front door with him when they separate. Ray is followed by officers and captured. However, he manages to give Sheila the key to "648's" house. Alone, under police surveillance, told by the landlady to move, Sheila decides to take the money and make a new start. In the house "648" catches her red-handed, but it is dark, and during the struggle she escapes with the money without being identified by him.

Six years later, in Capetown, "648" has become a wealthy diamond mine owner known as Norries, and Sheila a famous and popular beauty. She believes the report she has heard of Ray's death, so when she and Norries meet and fall in love she marries him. Then comes the time when Norries must return to America and repay the money to those whose trust he had apparently betrayed. Sheila accompanies him, and his work is nearly completed when Valhays calls on Sheila—with Ray!

They try to blackmail her—she fears Norries' discovery of her past, and after writing him a confession starts to run away. Valhays intercepts her. Norries has found her letter and is reading it when he hears a scream. He rushes out and attacks Valhays, but the latter eludes him in the shrubbery. Then the police, who have been trailing Valhays, reach the place. In the subsequent battle Ray and Valhays mistake each other. Ray, however, has had a chance to tell Sheila that they were never married—the justice was a fraud.

As seen on the screen, this picture is full of banalities and crudities, and can have but a very limited appeal to the film audiences of this country. Miriam Cooper, Kenneth Harlan, Gaston Glass, Joseph Dowling, and Fred Malatesta struggle hard to make the picture appear convincing, but they are handicapped throughout by the story, the weaknesses of which the finest film artiste could not possibly overcome. Many of the settings are lavish, and some of the scenes somewhat unnecessary. An Oriential pageant is introduced for no apparent purpose whatever, and extravagance is stamped all over this particular photoplay without obtaining any real result.

It is very doubtful if "The Girl Who Came Back" is a picture that will make any appeal to high-class halls, but it may conceivably have a success in second-class houses throughout the country.

The Ragged Edge.

Attractively set picture marred by disappointing anti-climax.

RELEASED BY GOLDWYN.

Length, Six Reels.

Release Date Not Yet Fixed.

THE delightful photography and lighting of this picture creates, right at the outset, a distinct prejudice in its favour, and for a time the film contains promise of developing upon attractive lines. Characters are skilfully introduced without giving a sense of complication, and the indications are that the film is gathering strength for its climax. Then, just as all is ready and the stage set, the spectator is let down with a most terrific bump, and the sympathy and suspense of the beholder just burst like air from an over-inflated toy balloon.

Ruth Endicott, the girl, is the daughter of a South Sea missionary determined to cheat his daughter of all knowledge

(*Reviews continued on page* 46.)

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DECLA BIOSCOP

THE LOVE STORY OF SIEGFRIED

DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

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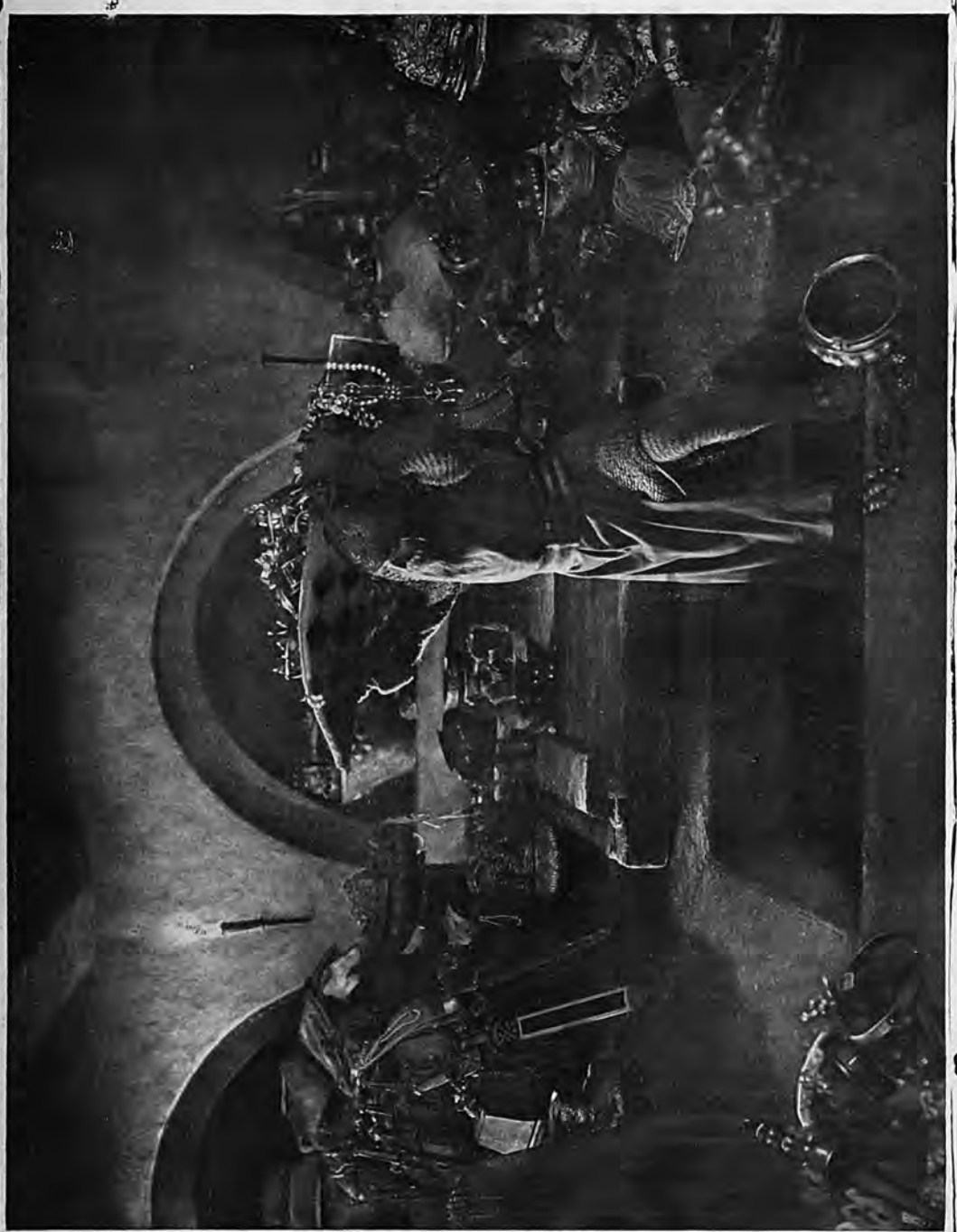
KRIEMHILD'S REVENGE



DIRECTED BY
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PRODUCER OF „DR. MABUSE."

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REVIEW OF NEW PRODUCTIONS—*Continued from page 43.*

of love. Clad in her mother's old-fashioned clothes, she flees, on her father's death, and arrives in Canton, China. There she encounters Faber, possessed of a secret ambition to write an ill-concealed horror of some episode in his past and the obvious vice of drinking. He goes into the Chinese quarter alone at night with his native guide and sees a beautiful sing-song girl and, quixotically, decides to free her from slavery. He buys her and, escaping the native mob, takes her back to the hotel

SCENE FROM "THE RAGGED EDGE."

where Ruth is staying. There he collapses in the lobby. Ruth nurses the young man back to health. She discovers that he is in dread of pursuit from the United States. This theory is confirmed by the arrival of an American detective.

When the doctor arranges to send Faber to the island owned by a trader friend, McClintock, the boy proposes marriage to Ruth. They are quickly wed, elude the detective, and sail for McClintock's island. Haunted by the mysterious past, he lives apart from his wife. Ruth is followed to the island by a wastrel who has formerly gained a strange control over her by reason of his music. Faber returns in the nick of time and there is a fearful fight in which the wastrel is routed. Loving Ruth more than ever, he still holds aloof believing himself to be a theif. Finally, however, his name is cleared by the arrival of the American detective, who, it turns out, has been commissioned by relatives to inform him that he need fear nothing. His real name is Spurlock, who has stolen his own money from unworthy trustees, and the law holds him guiltless.

What disappoints is that stress is placed upon the haunting of Spurlock by his mysterious crime, which causes an awful nervous breakdown and makes him feel that he has wronged Ruth in marrying her, and then it is discovered that he had only asserted a right to certain money, which, by the way, he had not used, but had banked. A man must be a super-boob to allow a crime like that to overcloud his whole life.

The Chinese scenes in the picture are wonderfully well presented, and the acting always adequate to the occasion. Alfred Lunt, especially in the earlier scenes, acts in a commendable manner, and Mimi Palmieri as Ruth makes a very attractive figure, especially in her old-fashioned dress. Unfortunately, she does not keep the character quite consistent, for the rather arch and occasionally tricksy Ruth of the later stages is not a natural development from the secluded anxious Ruth of the first two reels. Nevertheless, she makes an attractive screen figure.

Patrons who can suffer the disappointment of the photoplay's strange let-down will find some attractive matter in its earlier stages, and in programs catering for this class of patron this film may make an acceptable item.

The Right to Strike.

Film based upon stage play, loses strength through poor direction.

RELEASED BY JURY.

Length, Five Reels.

Release Date, October 8, 1923.

THIS film, based on the play of the same name, is one that, with adequate directing, might well have developed into a convincing story. As it is, however, a tale that in capable hands should have formed the basis of a strong picture becomes, through poor direction and fatuous sub-titling, crudely melodramatic. The characters, in the main, are very much overdrawn, and, with the exception of Lilian Hall-Davis as the young doctor's wife and Fred Paul as Dr. Wrigley, merely enhance the amateurishness of the production. The crowd scenes, such as they are, are well handled and the locations well chosen, while the Labour M.P. and the paid agitator are well cast for their respective parts.

The story, briefly, is of Valleyhead, a happy community, boxed up and dependent on a single line of railway, until the workers are seized with post-war restlessness and become the dupes of Gordon Montague, the restless, fiery, paid agitator. He finds, as his chief weapon, big Ben Ormerod, a simple, honest, straightforward Lancashire lad, who wears his service ribbons proudly, yet yields to the call of his mates and the "cause." Dr. Miller, friend of everybody in the town, apprehensively watches the growing conflict, but is carried away when his young, newly-married son, Eric Miller, also a doctor, declares that if the strikers mean to starve the poor kiddies and the sick in the infirmary they and theirs shall receive no medical attention. The industrial struggle thickens, and Eric Miller, together with Wrigley, another of his profession, organise a motor transport to bring in supplies. Montague goads the men to fury, and, disregarding his warnings, young Miller is foully killed in a lorry accident caused by the strikers.

Old Dr. Miller and Eric's young wife are crushed by the loss they sustain, and Wrigley, in a wild outcry, bitterly denounces the men, and hotly declares that he and his medical associates will also go on strike and refuse the aid they have hitherto given to the villagers. A meeting is arranged whereby it is hoped to settle the strike, but Montague proves a stubborn obstacle to any agreement, and things become worse.

Ormerod's wife, meanwhile, is about to give birth to a child. Conscious that he can expect no help or mercy at the hands of the doctors, Ormerod calls in a sympathetic neighbour to attend her. Unfortunately, the occasion is more serious than he imagines. In the emergency old Dr. Miller, who has, up to now, played little more than a mute part in the strike proceedings, offers his services. Ben, contrary to the wishes of Montague, gladly accepts old Miller's offer. But the aged man's nerves are unstrung by the death of his son, and he is forced to acknowledge his inability to undertake the dangerous operation which alone can save Ormerod's wife. Wrigley, and none else, is fit for so difficult a task. Wrigley, however, is not to be found. In the suspenseful moments that follow, Ormerod, fearing the worst, presents a piteous picture as he buries his head in his hands and leans across the table. Wrigley is eventually found, but still remains obdurate, unmoved by all appeals to his sense of pity. It is Eric's unfortunate widow, the woman who has lost everything in life, who eventually succeeds in recalling him to a sense of what humanity demands of him. Luckily her efforts are reinforced by the tidings that

(*Continued on page* 47.)

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Kinema Activities in Liverpool Area

A Sunday for Charity—The Trounson Presentation Fund—Ideal and Hepworth—S. A. Jones's New Sphere—Business in Ireland

From our Liverpool Correspondent.

RENEWED application will be made next Friday (the 7th inst.) to the Liverpool Licensing Entertainment Justices, on behalf of the proprietors and managers of the majority of the kinemas in the city and immediate district, for permission to give Sunday evening performances on October 7 in aid of such a deserving object as the £100,000 Liverpool Maternity Home movement. When the application was originally made a few weeks ago, the magistrates adjourned it in order that information might be forthcoming as to the character of entertainments it was proposed to give, and in what halls it was proposed to give them. A list has now been prepared, for submission to the Justices, of the halls concerned, and it has also, I am informed, been arranged to show pictorial fare suitable to the sacred character of the day, augmented by appropriate vocal and instrumental relief.

Trounson Presentation Fund.

The fund initiated by the North-Western Branch of the C.E.A., and having for its object the making of a presentation to Alderman E. Trounson, is still open, and Mr. G. Dudley West, secretary of the Presentation Fund Committee, will be pleased to receive at his office, 10, Cook Street, Liverpool, contributions from those whose names do not so far appear on the donation list. It is the desire of the promoters of the movement to make the presentation as representative as possible of the extensive membership of the North-Western Branch, of which the genial Alderman is a past chairman, and, as the limit of the donation has been fixed at the modest sum of half a guinea, there is no reason why, when the list is closed, it should not include the name of every member of the branch. The form of the presentation will be determined later. The progress of the movement will be reported to the next monthly meeting, early in the present month, of the North-Western Branch.

Welcome for a Wet Week.

While folk on holidays had justifiable cause for dissatisfaction last week on account of the cold and wet weather, kinema proprietors and managers in the Merseyside area, in common with other amusement purveyors, welcomed the climatic change, at any rate, so far as box-office returns were concerned, and, generally speaking, experienced a welcome return to what we have largely come to regard as normal summer conditions in this country.

Granger's North Wales Bookings.

As the result of a recent visit to North Wales, Arthur Leslie has effected many bookings on the new Granger production, "Ole Bill of Paris," which will be released in Liverpool in December. "Dr. Mabuse" is still receiving much attention on the part of exhibitors, and Arthur is anticipating shortly being kept busy with "M'Lord of the White Road," which is one of a number of subjects in connection with which he has arranged seven trade shows to be held locally during this month, October, and November.

Ideal and Hepworth.

Mr. F. W. Ingram, of Ideal, is now busy in connection with the organisation for the increased output from the Liverpool establishment of Ideal entailed by the arrangements which have been completed whereby in the future Ideal will handle the Hepworth output. The entire dispatch of the Hepworth films, so far as the extensive area controlled from the Liverpool office is concerned, will eventually be dealt with from Tarleton Street, instead of, as heretofore, from Hepworth's establishment in Manchester. The first Liverpool trade show, under the new arrangement, of a Hepworth production has been arranged for Tuesday, the 11th inst., when "Strangling Threads" will be introduced to the trade. Mr. Ingram is also fixing up for early dates trade views of three Ideal films.

"One Exciting Night" at Olympia.

No expense has been spared by Allied Artists Corporation to make the engagement of the D. W. Griffith film, "One Exciting Night," an unqualified success during this week at Liverpool Olympia. It was advertised that the film would be screened twice nightly, and that matinees would be held every day except Monday. Mr. Walter Gifford, of the Allied Artists Exploitation Department, visited Liverpool specially in connection with the putting over of the production, as also did Mr. J. Mannings; the travelling conductor, Mr. Francis Beard, and a number of specially engaged musicians; a stage manager; and two operators, etc. In Mr. Tom Griffin, Liverpool and district manager for Allied Artists, Messrs. Gifford and Mannings found an enthusiastic and loyal co-operator.

New Renting Firm.

A new Liverpool film renting enterprise owes its initiation to Mr. Maurice Cornfield, who is conducting, from premises in Dale Street, the Cornfield Film Agency. Mr. Cornfield has represented various renting firms with establishments in Liverpool, and he should do well in his new venture.

New Sphere for S. A. Jones.

S. A. Jones, more popularly known as "Bill" Jones, who recently severed his connection with Walturdaw's, after having been associated with them in Liverpool and Manchester for over thirteen years, has secured premises in Central Buildings, 113, Islington, Liverpool, and, when the necessary structural alterations have been effected, will commence business as a kinematograph outfitter and film renter. He has made arrangements whereby he becomes sole agent in Liverpool and district for a number of well-known firms connected with the business, and, in addition to carrying large stocks of carbons and all kinema requisites, he will specialise in effective ornamental shades for theatre, kinema, and ballroom lighting. His many friends over a wide area will wish him a full measure of success in his enterprise.

Business in Belfast.

Jack Hodson (of Hodson and Goddard) had just returned from a month's business visit to Ireland when I chanced across him the other day, and informed me that in the interim between his previous trip across the Irish Sea affairs had, generally speaking, settled down wonderfully in the north, while, as far as he was able to judge from his calls at different kinemas in Belfast and district, business in this line of entertainment seemed to be considerably better than it is in the U.K. at the present time.

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Kinema Gleanings from the West.

A Bristol Outing—Kinema Love Story—Beckett Sees Wedding Film—News and Notes from the Renters—Briefs of Interest

From our Bristol Correspondent

THE other Sunday a party of over fifty members of the Bristol Palace staff and friends had a char-a-banc outing to Weymouth. Leaving about eight o'clock in the morning, the party reached Weymouth at one o'clock. After lunch had been partaken of the members set out to amuse themselves until five o'clock, when they reassembled for tea, after which a start was made for home. The weather was perfect, and the long drive through a delightful country was greatly enjoyed, so that it was a very happy party which arrived back in Bristol at 11 p.m. The whole of the arrangements for the outing were carried out by the manager of the house, G. N. Blackburn, who is to be congratulated upon the successful result.

A Kinema Love Story.

Considerable interest has been aroused by an affair which has occurred at the Picture House, Dursley. Some time ago a son of one of the directors, Percy Hunking, joined the orchestra as violinist, where the pianist was a good-looking girl named Doris Mann. The couple fell in love and an engagement was entered into against the wish of the young man's father, who objected to the match on the ground of age, Young Hunking being only 19 years old, while the lady is about seven years his senior. There is also a difference in the social position of the two. Mr. Hunking comes of a well-known local family—his father is a director of R. A. Lister and Company, Ltd.—while Miss Mann's family is in comparatively humble circumstances. Steps have been taken by Mr. Hunking's parents to prevent the couple getting married secretly, and there, for the present, the matter rests, though further developments are expected.

Beckett Sees Wedding Film.

The famous boxer, Joe Beckett, who, with his bride, spent a couple of days in Bath last week, saw the film of their recent wedding for the first time at the Beau Nash Picture House. Mr. and Mrs. Beckett were evidently pleased with the film, and were very appreciative of the courtesy shown by the manager, J. Jarritt, in putting it on specially for them, and so disarranging his program. "Joe" obliged a good many members of the audience with his autograph.

News from Gaumont's.

E. J. Jennings tells me that amongst his new subjects he has a series of Paul Parrott Comedies, consisting of 12 one-reelers, and also a series of six two-reel "Quality Plays." The former will be released at the rate of one per week in November, and the latter one every fortnight, commencing in January.

Between now and October, Mr. Jennings tells me, he has three films to show; these are "The Little Clown," "The Joker," and "What Happened to Jones." In addition, he will probably have a couple of extra big productions, "Squibs, M.P.," and "The Lights of London," to show before the end of the year.

A.F.N.'s Next List.

Calling in at the offices of Associated First National, I found Mr. Kelly fresh back from the London Convention, and quite enthusiastic regarding the new program for 1924, which is on the lines of the bigger and better pictures for which the exhibitor has been crying out. During September Mr. Kelly will be showing "The Man of Action," on the 16th; "Slippy McGee," on the 23rd; and "Children of the Dust," on the 30th. The Allen Holubar production, "Slander the Woman," which has Dorothy Phillips as star, will be shown on October 7.

Briefs of Interest.

Bristol exhibitors are being entertained by Sir William Jury at a luncheon at the Royal Hotel on September 25.

"Tiny" Richardson, who, I hear, has just taken over the management of a Hereford kinema, the Palladium, is well known in Bristol and the West, where for some time he acted as branch manager for Ideal Films.

Jack Wilson has severed his connection with Allied Artists and, so I hear, it is probable that we shall see him in management again.

I understand that arrangements for the new £40,000 kinema at Torquay are well in hand, and that a start in actual construction may be expected shortly.

European is now represented in the West Country by C. Morris, who succeeds C. P. Grizzle in that position. Mr. Morris was formerly with Famous-Lasky.

NEWSPAPER ADVERTISING FOR "FIRES OF FATE"

GAUMONT'S "Fires of Fate" has had a particularly fine reception in the provinces, where exhibitors have been frank and practical in their appreciation. The Gaumont Company's decision to speed up and clarify the action of the story a little by cutting the picture is another practical help which is commended. Explaining the newspaper advertising support which the company will give "Fires of Fate" on release, R. E. Dearing, the Gaumont publicity chief, says that the company has kept to a policy of giving the support when it is most needed, and he points out that on previous occasions when the company has advertised a film in the newspapers, it has always been done at release and after bookings have been completed, so that the whole cost is borne entirely by the company. The decision to pay particular attention to the advertising of "Fires of Fate" is consistent with the efforts of the company to produce and present a picture which will materially add to the prestige of British productions.

NIGEL BARRIE TO PLAY CLAUDE DUVAL.

IT is officially announced by the Gaumont Company, Ltd., that the production of "Claude Duval" will be commenced almost immediately. The title rôle is to be played by Nigel Barrie, who has played "leads" with the Talmadge sisters, Katherine Macdonald, and Clara Kimball Young, and has particularly distinguished himself in the recent Gaumont British productions, "Fires of Fate" and "Lights of London."

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News and Notes from Newcastle.

Gateshead Exhibitors and the C.E.A.—New Members of the Branch—Honour for "A.F.N." Manager

From our Newcastle Correspondent.

SOME of the Gateshead exhibitors do not appear to be satisfied with the work the C.E.A. is doing for the members, as a letter has been received by the secretary of the Northern Branch (Mr. Alfred Smith), in which it was suggested that little had been done for the exhibitors. When read at the monthly meeting of the branch it raised some resentment on the part of those present. Mr. F. W. Morrison drew attention to several material benefits that Gateshead exhibitors had had as a result of the action of the branch in respect to some regulations that were laid down by the licensing justices. If the branch had not bestirred itself, it was pointed out that Gateshead exhibitors would now be paying the salary of a full-time fireman, who would be getting £3 a week for doing nothing but hang about the hall. Eye-strain regulations was another thing that would have been brought into effect if the branch had not taken the matter up, and that regulation would have had the effect of closing one place altogether.

A Photographic Group.

A photographic group of the delegates to the summer conference of the C.E.A., held at Margate, has been forwarded to the Northern Branch by Mr. A. Taylor, of Margate, the joint secretary of the conference. The action of Mr. Taylor was fully appreciated by the branch members, who instructed the branch secretary to send a letter expressing the thanks and appreciation of the members to Mr. Taylor.

New Faces.

Mr. George Middlemiss, of the Playhouse, Morpeth, and Mr. W. Barke, the successor of the late Mr. James Tindle, as representative of the Avenue, Sunderland; the Palace, North Shields; the Kino, Jarrow; and the Empress, Horden; made their first appearance at the last meeting of the Northern Branch of the C.E.A., and were accorded a hearty welcome from the chairman, Mr. W. Carr.

Increased Membership.

At a meeting of the Northern Branch of the C.E.A., it was reported that the election of new members of the Association and transfers included the following: Buffalo Palace, Ashington (Wallaw Pictures, Ltd.), Mr. Walter Lawson; Empire Kinema, Low Spennymoor (Brown and Fawcett), Mr. William Fawcett; Elite Theatre, Middlesbrough, Hippodrome, Bishop Auckland, and the Scala, Darlington.

Goldwyn Films.

Mr. T. A. Finucane, the manager of Goldwyn's Newcastle Branch, informs me that he is doing good business with "The Christian" and "Souls for Sale." He further states that between August 29 and September 6 he will screen to the trade the last of his 1923 program, the pictures being: "The Lost Moment," "Vanity Fair," "Ragged Edge," and "Strangers' Banquet."

"Monna Vanna."

This film is being handled for the Four Northern Counties by Mr. R. W. Simpson, of Prudhoe Street, Newcastle, who will screen it to the trade at the Stoll Picture Theatre, Newcastle, on September 6.

A Northern Honour.

Mr. W. H. Linden Travers, manager of the Newcastle Branch of the Associated First National Pictures, has just returned from London, where he had the honour of being presented with a gold watch and a cheque for having attained the premier position in connection with the firm's bonus scheme. Mr. Travers also expressed pleasure at the way the exhibitors had taken to the idea of the simultaneous signing of contracts, under which travellers are empowered to complete the contract when the order is given, and thus doing away with the necessity of sending contracts to headquarters. Another alteration in the business methods of the firm commenced on Monday. This is that the accounts department for the territory will be dealt with at the branch offices in Newcastle, which will necessitate an increase in the staff of the clerical department. Mr. Travers also informs me that the firm has further reduced the price of advertising posters for films by about 10 per cent., owing to the large turnover that has resulted from the previous reduction.

"CIRCUS DAYS" AND ITS PRODUCER

FILM'S RELEASE AND PRODUCER'S ARRIVAL TO COINCIDE

SOL LESSER, producer of Jackie Coogan's "Circus Days," "Daddy," etc., who has left Hollywood for London, has timed his visit here to coincide with the A.F.N. release of "Circus Days," which is accredited as the most important Jackie Coogan picture since "The Kid."

This is Mr. Lesser's first visit to England, where he hopes to meet as many as possible representative British exhibitors, and also to acquaint himself with the methods and activities of British producers. He was responsible for the unprecedented wave of popularity and publicity which attended Jackie Coogan, following that little star's appearance in "The Kid."

Mr. Lesser will make his headquarters with A.F.N., Ltd., during his stay here.

JOE MAY IN LONDON

GERMAN PRODUCER'S LATEST TRIUMPH.

JOE MAY, who is spending a fortnight in London on important business matters, is one of the most famous German film producers who was already in the kinema trade before the war. The pictures which have gained this German producer the highest reputation abroad are "The Mistress of the World," and especially "The Indian Tomb," which has gone over very big wherever it has been presented. Joe May's latest picture, "Love's Tragedy" (starring the producer's wife, Mia May, and Emil Jannings), may be considered to be the finest film produced so far by that eminent director. Joe May's daughter, Eva, is also a popular German star, and well known to many in the kinema trade in Great Britain.

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POLA NEGRI'S FIRST LASKY PICTURE.

"Bella Donna," the first Famous-Lasky picture starring Pola Negri, is to be trade shown on Friday morning next at 11 o'clock, at the New Oxford Theatre. The picture is remarkable for the opportunities which it gives the star for expressing varied emotions. Some of these will be noted in the above illustration.

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REVIEW OF NEW PRODUCTIONS—*Continued from page 46.*

the strike has come to an end. Wrigley enters the room where the sick woman lies and the play ends, leaving one with the impression that the difficult task will be successfully accomplished.

The picture is one that might do moderate business in halls that cater for uncritical audiences, but it has no special points of appeal either as entertainment or as propaganda for or against strike or counter-strike.

Cordelia the Magnificent.

An extremely complicated story of American society life.

RELEASED BY JURY'S.

Length, Six Reels.

Release Date, September 15, 1923.

THIS is a film which, after opening extremely well and giving promise of very excellent entertainment, becomes towards the end involved to such an extent with plot and counter-plot as to nullify its amusement value almost entirely, and finishes by leaving the spectator unable to unravel the amazing criss-cross of intrigue to his own satisfaction, even though the producer appears to have done so—at any rate, in such a manner as to round off the story.

As complication follows complication, however, and faked revelations are superseded by genuine ones, it becomes increasingly difficult to piece together the threads of the story, and the inability to do this will tend to militate against a picture which otherwise has many points to commend it.

Cordelia the Magnificent, being obliged to work for her living, agrees to obtain confidential information for $30,000 dollars a year, and spies upon Gladys Norworth, a friend. She notices that the butler at Gladys' house has a peculiar hold upon his young mistress and her sister, and is very affectionate towards Francois, an adopted boy. One night she overhears Mitchell demanding money from Gladys, and assumes that they are the parents of Francois. At a week-end party Jerry Plumpton, a wealthy bachelor, is there, and pays attention to Cordelia, to Gladys' chagrin, especially when she, with Franklin, Cordelia's employer, sees Jerry kissing Cordelia. The two women quarrel, and Cordelia mentions Francois, and Gladys admits the relationship. Then Mitchell comes in and tells the real story.

In 1918 Gladys had been a nurse in Paris, and had married Sergeant Grayson in an hysterical moment of hero-worship. Francois was their son. Grayson, broken-hearted at Gladys' treatment of him, had recklessly sacrificed his life, and Mitchell, to avenge her treatment of her husband, had obtained a place in the household, and is making Gladys' life uncomfortable. Franklin, learning the truth from Cordelia, blackmails her, and assures her that with the payment of $60,000 dollars the wealthy Jerry Plumpton will be hers. Jerry has become engaged to Cordelia, but a well prepared lie implicating Cordelia breaks the engagement. But all ends well with the return of the dead soldier, and Jerry and Cordelia marry.

This film is one that might do fairly good business in better class halls, as it is more a high class than a popular picture.

Max Goes to America.

A comedy reissue with Max Linder's name as the principal attraction.

REISSUED BY F.B.O.

Length, Two Reels.

Release Date, Not Yet Fixed.

THIS film which F.B.O. are releasing has nothing very outstanding to commend it. It deals with the adventures of Max whilst en route to America to fulfil a contract. All the usual comedy knockabout stunts are resorted to in an endeavour to create laughter, but these fail to "get over" on their merits, while the story even for a comedy is extremely feeble. The principal appeal in this picture will undoubtedly be Max Linder's name.

Should a Docter Tell?

RELEASED BY NAPOLEON FILMS.

Length, Seven Reels.

Release Date, Not Yet Fixed.

THIS picture, which was shown at the Shaftesbury Pavilion on Friday of last week, was reviewed in the FILM RENTER of July 21. Our review spoke of the film as unusually interesting and possessing the merit of being very well acted. Lilian Hall Davis and Henry Vibart carry the big scene through with real dramatic force. Our review of this picture concluded: "'Should a Doctor Tell' is a showman's picture, and on its title will bring the public into the theatre, and, what is better still, will not disappoint them."

THE WOMAN WHO OBEYED.

THIS British picture made by Astra-National Productions will be shown early in September. Hilda Bayley, Stewart Rome, Valia, Gerald Ames, Ivor Dawson, Henri de Vries and Master Peter Dear constitute a formidable cast. Neither pains nor money has been spared to make this outstanding film attractive.

Florence Vidor appears in "Conquering the Woman," which will shortly be trade shown by W. & F. She is a very popular artiste in this country and has a most congenial rôle in her new picture. David Butler and Bert Sprotte appear in support of Miss Vidor, and a great deal of the action takes place in mid-ocean on board two yachts.

"IS DIVORCE A FAILURE?"

This is the title of W. & F.'s latest picture, written by and starring Leah Baird. Every angle of "Is Divorce a Failure?" if it happened in real life, would appear on the front page of every newspaper in the country. It contains some wonderful scenes of shipwreck, tornado and volcanic eruption, as well as a strong story on one of the most talked of topics of the day. The film is adapted by Miss Baird from the play "All Mine," by Dorian Neve, and Richard Tucker, Walter McGrail and Tom Santschi appear in support of the star. W. & F. will shortly announce the trade show of this picture.

E. Bruce Johnson, foreign manager of A.F.N. and M. P. Harwood, sailed for New York on the Homeric last week.

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Scottish Notes and News

Green's Activities—Cosmograph Projects—Americans and a Glasgow Kinema—Slides from the Renters

From Our Glasgow Correspondent.

GREEN'S, in the Trongate, are looking ahead for a busy season. Much good and varied film fare is promised. First, I may mention "The Pilgrim," which is to be screened, I am informed by Mr. Tom Reekie, at the Coliseum music-hall on October 29. Perhaps Charlie's latest characterisation will not please every Scot, but I am sure that the comedian has enough refinement in his impersonation not to wound the susceptibilities of the people. I recall that a noted divine once said to me: "Charlie Chaplin sets a very high standard in burlesque, but I do not think he ever offends the conventions."

Topicals Going Well.

With their own staff of cameramen, Green's cover all Scotland, and I am told their topicals are looked forward to as eagerly as the illustrated newspaper. With the King and Queen in Scotland at present, some good stuff is got. The Highland games, with their barbaric tossing of the caber and other feats of sheer strength, also afford excellent material for filming. And another king—football is his name—is once more in power all over the land, and the pictures of Patsey Gallagher and Alan Morton in action provide first-class entertainment for the great football public.

A New Arc Lamp.

Another side of Green's varied activities is showing promise of great development. Their Kine Reflector Arc (it is claimed) gives a whiter and brighter picture with from eight to fifteen amperes than can be obtained with seventy amperes under the old system. This is a high claim, and exhibitors who want to get the best from their screening can test the lamp on a seven days' free trial. Green's will willingly undertake to send a model to any exhibitor for a test.

Cosmograph to be Busy.

During the summer months Cosmograph held their hand so far as deals in films were concerned, but Mr. Barr assures me that in the near future the firm will be going out for some big stuff. He indicated to me several projects he has in view, but at the moment I cannot say anything further. His firm, by the way, handled that very funny film "Four Men and a Van," which did very good business—up to a point—but, strange to say, the public did not like it as much as one would have thought. Personally, I laughed heartily at the adventures of the amateurs in caravanning. So did the audience the night I saw the film in an Argyle Street kinema. Is there a prejudice against British films of this character? Is the humour too homely? Do the public like to be impressed or awed by foreign scenes, and is it the old tale of "distance lends enchantment to the view" sort of thing? There is a mild mystery about all this, and someone will immediately answer: "It is production that does the trick" This is one answer, but I am convinced it is not a complete answer.

Americans Praise Glasgow Kinema.

Glasgow has always been noted for its fine kinemas, and at the moment I do not think there is anything in the British Isles to approach the New Savoy or the Picture House. Maybe London is following hard on the heels of Glasgow and will have something fine and beautiful in buildings soon, but in the meantime American tourists in Glasgow are praising the New Savoy. They consider it one of the show places of the city. "Vurry fine" is their verdict, and they send a post card home with a view of the Hope Street palace. During the past few weeks alterations have been going on. The orchestra has been moved up to the balcony, which leaves space before the screen for a stage, on which prologues can be set. In the future Mr. Leny, the manager, will use prologues more frequently. When "Blood and Sand" was shown he put on a very effective act, and in other directions he used to the full up-to-date publicity methods in a high-class setting. His ideas for "Man—Woman—Marriage" were exceptionally bright, and I recall that strong queues surged round the entrance, where a huge bridescake shone resplendent. Sweet-toned bells were pealed at intervals, and the whole scheme was managed without a flaw.

Slides from the Renters.

Instead of at the usual cinema house, Mr. Jack Hampson showed "Dark Secrets" at La Scala, where a good attendance of exhibitors were present.

Down from London last week, Mr. King, a director of Allied Artists, saw "One Exciting Night" at the Coliseum, and Mr. Willie Bendon, who put in some good work for the Griffith thriller.

Messrs. Schofield and Schofield have got some more mountain-climbing films, including "Climbing Mount Everest," which adventure was watched by the world with eager interest.

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MISCELLANEOUS TRADE NEWS

FILM AS LECTURE SUBJECT

Praise for Universal "Jewel."

DETAILS of the making of "The Hunchback of Notre Dame," Universal Super-Jewel spectacle, starring Lon Chaney, and employing a cast of four thousand people, are to be the topic of a lecture before the Brooklyn Institute of Arts and Sciences of New York.

Miss Marjorie Weirich, institute lecturer and head of the arts and science department of the Erasmus High School of Brooklyn, passed an entire day at Universal City going over the details of the making of the picture and inspecting its settings, in preparation for her lectures.

"I compared every detail of the Universal replica of the Cathedral of Notre Dame with the cathedral itself which I visited not six months ago," said Miss Weirich, "and the fidelity with which the artistes reproduced it for the picture astounded me.

"I was particularly interested in the historic statuary and the fidelity to types in costumes and in depicting the customs of the day. Aside from its value as a picture spectacle and an entertainment, I really believe that it is the biggest thing the motion picture has ever given the world of culture, and a striking demonstration of what the pictures can do toward education. The picture is one that will be of value to the whole world for centuries."

* * * *

LITERARY INNOCENCE.

In a recent review of Ibanez's well-known bull-fight story, Miss Rose Macaulay wrote, "It is not easy to see why Mr. Ibanez's 'Matador' has been republished in the same translation under the name of 'Blood and Sand.'" Now any little girl could have set her right on that point. Miss Macaulay does not seem to have heard of Rudolph Valentino, and his part in the popular bull-fight scene. The change of name was made to rope in the Valentino fans. That's the worst of these super-kinema critics. Their Ma-caulayflowers (as Oliver Wendell Holmes would have put it) of literary innocence are most appallingly green.

* * * *

REX INGRAM COMING OVER.

Latest news from America indicates that Rex Ingram will shortly be coming to Europe to film "The World's Illusion," and that Ramon Navarro will be featured in this picture. Ingram will certainly get a cordial welcome in this country.

* * * *

BETTY BLYTHE BANQUET.

Miss Betty Blythe has now finished her engagement with Graham Wilcox Productions, and is shortly returning to the United States. She was the recipient of a banquet in her honour, given by this well-known British producing concern at the Prince's Restaurant last week, a full report of which will appear in our next issue.

NEW GREENOCK KINEMA

The Picture House Opened.

GREENOCK is indeed fortunate in possessing a kinema like The Picture House, which was opened on Thursday of last week. This is a tastefully decorated and comfortable theatre with 1,200 seats, 500 in the stalls, and 700 in the commodious balcony. The projection is perfect, and there is every reason to think that this will soon be one of the most flourishing kinemas in the West of Scotland. There are two exquisite copper argosies on each side of the exterior canopy.

Mr. George Guthrie, formerly of The Picture House, Glasgow, is the enterprising skipper of the new venture, and, as he is full of original ideas, he is likely to give pleasurable entertainment to his patrons. Another Glasgow gentleman, Mr. G. Scott-Wood, is the capable pianist-conductor, and he has a fine orchestra of seven.

* * * *

ATTRACTIVE WINDOW CUT-OUTS.

Messrs. J. H. Dallmeyer have had produced for the use of dealers attractive adhesive window cut-outs, advertising their lenses, which they are now distributing. The firm will be only too pleased to forward a supply to any dealer who may require same for publicity purposes. The cut-out is carried out in black and gold, and is easily affixed by merely moistening the back of same and applying it to the window.

* * * *

BUTCHER'S BOOKING DIARY.

We have just received a copy of the Empire Booking Diary for 1924 from Butcher's Film Service, and, as usual, this diary is an exceedingly handy and very well turned out affair. The diary gives a page to every Monday and Thursday, and should be invaluable to exhibitors. Messrs. Butcher's intimate that any exhibitor can have a copy on application to the company.

* * * *

"JACK" TIDSWELL'S ACTIVITIES.

Mr. J. F. Tidswell, the well-known Yorkshire exhibitor, who is interested in something like a dozen shows in Yorkshire, has taken over again the bookings of the Tower Picture House, at Leeds, with which he was associated when first the house opened some three or four years ago.

THE FILM RENTER &
MOVING PICTURE NEWS
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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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SEPTEMBER 8, 1923.

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THE FILM RENTER & MOVING PICTURE NEWS

THE WOMAN WHO OBEYED

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, SEPTEMBER 10.
A.F.N.....The Cave Girl.....Own Theatre, 11
Gaumont.....What Happened to Jones.....West End, 11
Astoria....Devil-May-Care.....Court Cinema, 11

TUESDAY, SEPTEMBER 11.
Famous-Lasky....The Dweller in the Desert.....New Gallery, 11
A.F.N.....Slippy McGee.....Own Theatre, 11 & 2-30
European....Dead Game.....Own Theatre, 11 & 2-30

WEDNESDAY, SEPTEMBER 12.
Regent....Reckless Youth.....Shaftesbury Pavilion, 11-15
Regent....A Football Team Film.....Shaftesbury Pavilion, 11-15
A.F.N.....Slippy McGee.....Own Theatre, 2-30
European....Dead Game.....Own Theatre, 11 & 2-30
Pathe....Spider and the Rose.....New Oxford, 2-30

THURSDAY, SEPTEMBER 13.
Astra National....The Woman Who Obeyed.....New Tivoli, 11
New Era....Secrets of Nature.....Shaftesbury Pavilion, 11-15

FRIDAY, SEPTEMBER 14.
A.F.N.....The Cave Girl.....Own Theatre, 11
Winocour....Mignon.....New Oxford, 3

MANCHESTER.

TUESDAY, SEPTEMBER 11.
Butcher....The School for Scandal.....Piccadilly, 11
Famous-Lasky....The Dweller in the Desert....Oxford Street P.H., 11
F.B.O.....Mary of the Movies.....Gaiety, 11
Granger....The Dauphin of France.....Deansgate P.H., 11
Gaumont....Range Rider Dramas.....Winter Gardens, 11 & 2-30

WEDNESDAY, SEPTEMBER 12.
I.V.T.A.....The Reef of Stars.....Piccadilly, 11-15
Artistic....The Broad Road.....Winter Gardens, 11-15
A.F.N.....A Man of Action.....Own Theatre, 11 & 2-30

FRIDAY, SEPTEMBER 14.
F.B.O.....The Fall of Babylon.....Theatre Royal, 11
Vitagraph....The Midnight Alarm.....Piccadilly, 11

LIVERPOOL.

MONDAY, SEPTEMBER 10.
Granger....The Dauphin of France,.....Futurist, 11

TUESDAY, SEPTEMBER 11.
Western Import....The Broken Violin.....Clayton Sq. P.H., 11
Hepworth....Strangling Threads.....Futurist, 11-15

WEDNESDAY, SEPTEMBER 12.
Butcher....The School for Scandal.....Scala, 11
European....Single Handed.....Prince of Wales, 11-15
European....Nobody's Bride.....Prince of Wales, 11-15
Ideal....Should a Doctor Tell?.....Futurist, 11-15
Gaumont....The Little Clown..Palais de Luxe & Own Theatre, 11 & 2-30

THURSDAY, SEPTEMBER 13.
Vitagraph....The Midnight Alarm.....Futurist, 11
Vitagraph....The Gown Shop.....Futurist, 11
Artistic....The Broad Road.....Scala, 11-15

FRIDAY, SEPTEMBER 14.
Famous-Lasky....The Dweller in the Desert.....Scala, 11
A.F.N.....A Man of Action.....Futurist, 11
I.V.T.A.....The Reef of Stars.....Prince of Wales, 11-15

LEEDS.

TUESDAY, SEPTEMBER 11.
Famous-Lasky....The Dweller in the Desert....Kinema Exchange, 10-30
Butcher....The School for Scandal.....Majestic, 11
Thompson....Parted Curtains.....Grand Assembly, 11
Granger....The Dauphin of France.....Kinema Exchange, 11-40

WEDNESDAY, SEPTEMBER 12.
F.B.O.....Mary of the Movies.....Kinema Exchange, 11-45

THURSDAY, SEPTEMBER 13.
A.F.N.....A Man of Action.....Own Theatre, 11-15 & 2-30

FRIDAY, SEPTEMBER 14.
Hepworth....Strangling Threads.....Majestic Theatre, 11.
Western Import....The Broken Violin.....Kinema Exchange, 11-40
Artistic....The Broad Road.....Kinema Exchange, 2-15
F.B.O.....Man and His Gods.....Kinema Exchange, 3-15

SHEFFIELD.

MONDAY, SEPTEMBER 10.
A.F.N.....A Man of Action.....Grand, 11

TUESDAY, SEPTEMBER 11.
F.B.O.....Man versus Beast.....Union Street P.P., 11

WEDNESDAY, SEPTEMBER 12.
Famous-Lasky....The Dweller in the Desert.....Uniou Street P.P., 11

THURSDAY, SEPTEMBER 13.
Western Import....Man and Wife.....Union Street P.P., 11

FRIDAY, SEPTEMBER 14.
F.B.O.....Mary of the Movies.....Cinema House, 11

NOTTINGHAM.

MONDAY, SEPTEMBER 10.
Napoleon....Pagliacci .....Elite, 11

TUESDAY, SEPTEMBER 11.
Famous-Lasky....Bella Donna.....Scala, 11
A.F.N.....A Man of Action.....Mechanics' Hall, 11
Goldwyn....Lost and Found.....Elite, 11

WEDNESDAY, SEPTEMBER 12.
Goldwyn....Remembrance .....Elite, 11

THURSDAY, SEPTEMBER 13.
Goldwyn....The Last Moment.....Elite, 11

BIRMINGHAM.

SUNDAY, SEPTEMBER 9.
European....Single Handed.....Scala, 3-30
European.....Nobody's Bride .....Scala, 3-30
Butcher....The School for Scandal.....New Street P.H., 7
A.F.N.....A Man of Action.....Own Theatre, 7
Western Import....Lost in a Big City.....Scala, 7

TUESDAY, SEPTEMBER 11.
A.F.N.....A Man of Action.....Own Theatre, 11 & 2-30
Walturdaw.....Daughters of the Rich.....Picture House, 11-15

WEDNESDAY, SEPTEMBER 12.
Walturdaw....Strong Man's Love.....Picture House, 11-15

THURSDAY, SEPTEMBER 13.
Walturdaw....Girl Who Came Back.....Picture House, 11-15

FRIDAY, SEPTEMBER 14.
Regent....Reckless Youth.....Scala, 11
Regent....Birmingham Football Club Film.....Scala, 11
Famous-Lasky....The Dweller in the Desert.....Futurist, 11
Walturdaw....Has the World Gone Mad?.....Picture House, 11-15

NEWCASTLE.

TUESDAY, SEPTEMBER 11.
A.F.N.....Slippy McGee.....Own Theatre, 11-15 & 2-30
Gaumont....The Little Clown..New Pavilion & Own Theatre, 11-15 & 2-15

THURSDAY, SEPTEMBER 13.
F.B.O.....Man and His Gods.....New Pavilion, 11-15
Butcher....The School for Scandal.....Empire, 11-15

FRIDAY, SEPTEMBER 14.
Famous-Lasky....Bella Donna.....Grainger P.H., 11

GLASGOW.

MONDAY, SEPTEMBER 10.
Goldwyn....The Ragged Edge.....Renfield Street C.H., 11
F.B.O.....Wonders of the Sea.....Scala, 11
Bendon....Women Men Marry.....Cranston's P.H., 11

TUESDAY, SEPTEMBER 11.
F.B.O.....Max Goes to America.....Scala & Own Theatre, 11 & 3
Pathe....Harold Lloyd and "Snub" Pollard Comedies
Own Theatre, 2-30

WEDNESDAY, SEPTEMBER 12.
Famous-Lasky....Bella Donna ..... Scala, 11
F.B.O.....Man and His Gods.....Cranston's P.H., 11
Pathe....Harold Lloyd and "Snub" Pollard Comedies..Own Theatre, 2-30

FRIDAY, SEPTEMBER 14.
A.F.N.....Slippy McGee.....Own Theatre, 11

BRISTOL.

SUNDAY, SEPTEMBER 9.
Butcher....The School for Scandal.....Clare Street P.H., 3-15

TUESDAY, SEPTEMBER 11.
Gaumont....The Little Clown.....Own Theatre, 11 & 3

WEDNESDAY, SEPTEMBER 12.
Western Import....Lost in a Big City.....King's Cinema, 11-30

FRIDAY, SEPTEMBER 14.
Hepworth....Strangling Threads.....Triangle P.H., 11.

CARDIFF.

TUESDAY, SEPTEMBER 11.
Napoleon....Pagliacci ..... Capitol, 11
Paragon....Daring Danger.....Kinema Exchange, 12-15
Gaumont....The Little Clown.....Kinema Exchange, 3
Phillips....The Fourth Musketeer.....Kinema Exchange, 3

WEDNESDAY, SEPTEMBER 12.
Butcher....The School for Scandal.....Capitol, 11-30

FRIDAY, SEPTEMBER 14.
Famous-Lasky....Bella Donna.....Cardiff Cinema, 11-15
Pathe....Spider and the Rose.....Kinema Exchange, 12-15
Artistic....The Empty Cradle ..... Kinema Exchange, 3
Gaumont....The Little Clown.....Own Theatre, 3
Granger....The Dauphin of France.....Kinema Exchange, 3
Artistic....The Broad Road.....Kinema Exchange, 3

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The visualisation of the notorious Lady Teazle—the fame of Sheridan's play—combined with excellence of Production will secure this delightful Picture Play a vast public.

"THE SCHOOL FOR SCANDAL"

SHERIDAN'S WORLD FAMOUS PLAY

A BERTRAM PHILLIPS PRODUCTION

WITH

Queenie Thomas as Lady Teazle

Supported by a Star British Cast

The play has made a wonderful subject for the screen—a proven ——— Stage Success—a positive Box Office Appeal ———

TRADE SHOWS:

BIRMINGHAM	**Sunday, September 9, 7 p.m. Picture House, New Street.**
BRISTOL ...	**...Sunday, September 9, 3-15 p.m. Picture House, Clare Street.**
MANCHESTER	**Tuesday, September 11, 11 a.m., Piccadilly Theatre.**
LEEDS ...	**...Tuesday, September 11, 11 a.m., Majestic Cinema.**
CARDIFF ...	**...Wednesday, September 12, 11-30 a.m., Capitol.**
LIVERPOOL	**...Wednesday, September 12, 11 a.m., Scala.**
NEWCASTLE	**...Thursday, September 13, 11-15 a.m., Empire Cinema.**

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The Film Renter and
Moving Picture News

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No. 513. SATURDAY, SEPTEMBER 8, 1923. SIXPENCE.

What Is Entertainment Value?

ONE is led to ask the above question through having to view a vast number of pictures of all kinds, interpreted by artistes of almost every nationality, directed by men of differing experience and temperament in various countries, based upon stories written by men of every grade of literary attainment. It is a question not easy to answer, and like many another question, it is less difficult to say what is not, rather than what is. There is not—there cannot be—a fixed standard of entertainment value, for what is entertainment in one corner of the world is not entertainment in another, and what, say, Wigan might consider good entertainment might not appeal to Bromley-by-Bow or Bayswater. But setting aside this territorial and social difference in assessing entertainment value, there should be a kind of territory of the mind, a broad band of general satisfaction within whose confines might be placed the good, the more good, and the less good in pictures, and those falling within that band of territory might be said to possess entertainment value in varying degrees of intensity. It might well happen that the intensest value would be found at the centre of this hypothetical band, and that there might be pictures produced that set an entertainment value so high that the average person could not appreciate it. In the same manner high latitudes distress the dweller at the sea level as much as would the depths of the ocean.

But this general entertainment value is one that must be assessed accurately by the exhibitor who is catering for the public, and must also be continually reassessed. It is of no use whatever for a man who understood "what the public wants" ten years ago, to keep that standard for gauging the entertainment value of pictures to-day. The public does not stand still, it is ever growing out of its dead past, and seeking æsthetic satisfaction along new lines. That this is true is proved by the way in which a better story value is being demanded to-day. Very few kinema patrons would be satisfied with the crude Wild West pictures that formed the bulk of moving picture programs in the early days, and the exhibitor who is gauging the pictures of to-day by those of five years ago, say, is merely a milder form of the man who might insist on nothing but crude and early Western films.

The recognition of this advance in the public demand makes it difficult to understand the attitude of the showman who is still adhering to his old and out of date standards. Too often he will say of a picture that it strikes a newer note, "That's too highbrow for my people," and having delivered himself of that opinion goes out to book a sex picture that has been seen in varying forms a hundred times upon the screen, each time with a slightly different label. In view of the poor stories which are now being screened in America and sent over here in large quantity, ought not the exhibitor to break down the idol which he set up five, seven, ten years ago, and before which he still bows down, and seek to worship instead at a shrine at which the ordinary public will worship if they are given a chance?

Too many exhibitors to-day are ready to say "My people won't have British pictures" merely because some years ago their patriotism got the better of their judgment and they booked pictures which were British but bad. Good British pictures are the rule to-day rather than the exception, and this change in quality makes the dictum of seven years ago entirely worthless. The same may be said of the big Continental pictures which are to be rented to-day. Their standards are not American standards, but they possess entertainment value of another kind, which is certainly not less real and intense.

Take, again, the "interest" picture. A feeling exists among some showmen that these possess no entertainment value, yet in many picture theatres these are found to be among the loudest applauded items on the program. In view of the advance of the public mind, and its enthusiasm for facts as well as for fiction on the screen, no exhibitor should overlook this growing tendency to look to the screen for presentation of facts of natural history. Any newsagent or bookseller will sponsor the statement that the purchasers of "outlines" of science and art, of natural history and the like, are legion, yet in many halls no provision is made for catering for this very real interest. There are many folk in Great Britain who have never been regular kinema goers because the entertainment value of the average picture with its old and threadbare sex story makes no appeal to them, *i.e.*, has no entertainment value for them. Shakespeare's "dreary as a twice-told tale, vexing the dull ears of a drowsy man," is intensified when the tale that is told upon the screen has been recounted a hundred times instead of twice. In a new angle of vision, and a keen appreciation of the advance of the public taste, lies the success of showmen in the future. That a picture is different does not necessarily mean that it is bad; it may possess an entertainment value to which a newer and truer standard has to be applied.

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MR. ROWAN WALKER has taken an early opportunity of explaining the two unfortunate letters that emanated from his pen last week, one of which appeared in the pages of this journal. The other epistle, which secured a fair amount of space in the lay Press, was one of the most curious documents I have ever read, for it not only contained some utter nonsense, but it made an unwarranted attack upon the American film industry. As these letters were sent out with the name of the British Film League attached, it gave rise to considerable comment in trade circles, and I was not at all surprised to find that some members of the League were very emphatic in denouncing the activities of their secretary. Now that Mr. Walker has intimated that the letters in question had nothing to do with the League, the matter is certainly robbed of its importance, for this industry is not particularly concerned with this gentleman's own particular views. Personally, I think it a thousand pities that the British National Film League allows its secretary to indulge in letter writing which may conceivably plunge the League into some extraordinary difficulties. Letters such as were sent out last week will not do the film industry any good whatever, and the sooner the League intimates to its secretary he is there merely to gain as much publicity for the British Film Weeks as possible, without indulging in controversial matters, the better it will be.

R. C. Bromhead Takes Up the Challenge.

MR. R. C. BROMHEAD has lost no time in replying to Mr. Pugh's challenge in last week's issue, and incidentally does not take up a quarter of the space that Mr. Pugh did. Certainly, I must agree with the chairman of the K.R.S. when he says that in the announcement made by Mr. Pugh at the First National Dinner, stating that their representatives were empowered to sign, seal and deliver contracts on the spot, there was not the slightest reference made to limitations of any kind, and I think it a pity that Mr. Pugh did not make clear on that occasion the limitations that subsequently appeared when the contract was published. When one considers the new contract form of First National, whilst it goes a great way towards the elimination of hawking, yet the fact that an exhibitor has to wait four days before he definitely knows if his contract is ultimately accepted, can hardly be described as simultaneous signing. At the same time it is a little difficult to see how an actual exchange of contracts between traveller and exhibitor could be carried out in view of the fact that the picture might conceivably have been rented from head office to the exhibitor's opposition. The new First National contract does make a sincere effort to meet the exhibitors' requirements, and from that angle is to be commended, but at the same time Mr. Bromhead is undoubtedly right in his contention that it is not actually simultaneous signing.

Poor Showmanship.

THE lack of showmanship among the West End exhibitors has long been a matter of discussion in film circles, and just recently it is more apparent than ever. It is a very curious commentary on this trade that whilst runs are easy to fix in the suburbs and in the principal towns of this country, many a good picture is hardly ever seen in the West End. As a matter of fact it is not too much to say that there is not a single West End theatre that shows the slightest bit of showmanship. Every renter knows the difficulty of getting his picture into any of the kinemas in the West End, and in point of fact many great attractions have not yet seen the light of day in these theatres. The other

By the W

A Weekly On Trade

evening I went to the Haymarket to see Robert Loraine and Fay Compton in "The Prisoner of Zenda," a play which is receiving a tremendous amount of publicity in the lay Press, and I could not help thinking what a great opportunity presented itself to some West End kinema theatre to screen the film version which was recently shown at the Palace Theatre. Not a single exhibitor has done so, and an opportunity is going by of packing a house, for, in the hands of a real showman, this picture, in view of the Press publicity, would play to tremendous business. Since the days when Major Sexton left the West End Cinema there has not been a showman of real note in the West, but I hope that Van Damm at the New Tivoli will show one or two of them how things should be done. All the same it is a tremendous pity that the West End of London kinemas should be run in such a dull and utterly unenthusiastic manner.

First Nights of Big Pictures.

THIS week has seen the commencement of the West End presentation—a very distinguished gathering being present on Wednesday night when "The Covered Wagon" opened at the London Pavilion. The Tivoli also opened on Thursday evening with "Where the Pavement Ends," and on Monday the Palace again opens its doors to pictures, when "If Winter Comes" will be screened. Rumour has it that after the Fox tenancy of this theatre has expired that "The Beloved Vagabond," featuring Carlyle Blackwell, will be presented for a run. Meanwhile, the mystery concerning "Woman to Woman," the big British photoplay which W. & F. Film Service will present, is solved, for, I understand, it will be shown to the trade on Sunday evening, September 23, at the Alhambra. The steps that animated Mr. C. M. Woolf in coming to this decision to show the film on a Sunday evening were because he could not obtain a theatre large enough in which to show the picture during the week, and I am quite sure that there will be a big gathering of the trade when this film is screened. "Chu Chin Chow" opens on Monday week at the Marble Arch Pavilion for a two-weeks' run, after which it will doubtless find its way into hundreds of kinemas throughout the land.

Welcome to Will Barker.

SOME few weeks ago I heard a rumour that Will Barker was returning to the trade, and it is my pleasant duty this week to be able to announce this as an accomplished fact. It is a little over four years ago that Will Barker retired after twenty-two years' activity in the trade, and even then it was predicted that he would be returning to his old sphere of activities at an early date. The prophets were, however, confounded, for although many inducements have been made to him to

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ay Notes.

Causerie Topics.

again return to filmland, it has taken over four years for him to listen to the blandishments of his friends, and Film Laboratories, whom he joins, must be given the credit of inducing him to come back. There is probably no man in the trade that knows more about printing, and with Film Laboratories Will Barker will undoubtedly have the utmost facilities placed at his disposal. I understand that he intends to lay himself out for lightning speed topicals, and with his long experience in this direction, there should be some very interesting developments. His many friends in the trade will cordially welcome Will Barker back, for he is one of the personalities that we could ill-afford to miss.

Enthusiasm for British Film Weeks.

AT the next General Council Meeting of the Cinematograph Exhibitors' Association there will, I understand, be a financial recommendation moved for a joint publicity and advertising campaign for the British Film Weeks. I am very glad to see that the members of the League are displaying the utmost enthusiasm in connection with this matter, as out of fifteen members, fourteen turned up to the last meeting, including practically every British manufacturer of note in the industry. I am also given to understand that the British Broadcasting Co. have reserved for the League the evening of November 14—the date of the Prince of Wales's luncheon, on which they may talk to its wireless audience on the importance and future of the kinematograph industry in this country. Seeing that the League will be addressing an audience of anything up to seven hundred and fifty thousand people, it is to be hoped that the address will be very carefully thought out, and that no contentious matter will be introduced.

Betty Blythe as After Dinner Speaker.

WITH a fairly long experience of meeting American film stars, I never remember meeting such a radiant personality as Miss Betty Blythe, who arrived in town last week. Entertained to a dinner by Graham Wilcox Productions, at which prominent Pressmen and exhibitors were present, this young lady fairly electrified the gathering with an amusing speech full of humour and good common sense. A wittier after-dinner speaker one could not possibly wish to hear, as Miss Blythe punctuated her speech with some excellent little stories, the whole effect being absolutely delightful. Throughout the whole evening the electric personality of this beautiful screen artiste contributed to a very enjoyable evening, not the least feature of which was the splendid tributes that were paid to the genius of Herbert Wilcox.

A Rare Artiste.

BETTY BLYTHE is an intensely interesting girl to talk to, for she has her own ideas of films, and I may say they embody some exceedingly good common sense. She has been appearing in motion pictures with conspicuous success for some years, and no one can more effectively portray the type of character that we are used to seeing her in, "The Queen of Sheba" and in "Chu Chin Chou." I was particularly interested by the serious manner in which she views motion picture art as a whole, and the absence of the usual insipidity that one finds with most American stars is very welcome. There is not an ounce of nonsense about Betty Blythe, who, I am certain, will make greater strides in photoplays than she has yet done, for an artiste with brains is a rare commodity in these days.

The "Pilgrim's" Progress.

THE Chaplin film was undoubtedly a big success in London kinemas last week—practically every house in the West End of London having it on release. Curiously enough, although there must be thousands of people who have not seen the picture in the West End, and many more thousands who would like to see it again, not a single house is running it this week. And they call themselves showmen!

Romance of Gaumont's.

THE interview, which we print on another page, with Col. Bromhead, does, I think, make the most fascinating reading. It is intensely interesting to look back twenty-five years ago, and those of us who have been engaged in this industry for the past fourteen years find a peculiar fascination in reading of the doings of the industry in the days of nineteen hundred. Col. Bromhead admirably reviews the situation then and now, and, as he says, has seen a great many changes in the twenty-five years that the Gaumont Company have been in this industry. A quarter of a century is a proud record for any company, and Gaumont's, during that time, have built up a business on goodwill and straight dealing that is to be envied.

A Correction.

I GREATLY regret that in our review pages last week in mentioning "Should a Doctor Tell," the name of the firm given as handling this picture was Napoleon Films. As readers will probably have seen from the announcement appearing in these pages for the last two or three weeks, Ideal Films have secured this excellent British photoplay, and all inquiries concerning booking should, therefore, be made to them.

A Resignation.

JUST as we go to press I learn that Mr. Frank Sunderland, the well-known general manager of New Century Pictures, Leeds, has resigned from the company. I hope to give fuller news next week.

Popular Trade Show Venue.

THE NEW SCALA THEATRE appears to be becoming the trade show house of the future, for an increasing number of trade viewings have been held at this well-appointed house during the past few weeks. I must say that renters are wise in this respect, for, after all, they are encouraging an exhibitor, as Mr. Abrahams is a very prominent figure in this industry. With its fine orchestra, shows that I have attended have been excellently managed, and I hope to see this house supported even more in the future.

Tatler.

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Betty Blythe Entertained.

Famous Screen Star's Splendid Tribute to Herbert Wilcox.

MISS BETTY BLYTHE, the famous screen star, who has just completed her work in "Chu-Chin-Chow" and another Graham-Wilcox production, as yet unnamed, was entertained to a farewell dinner at the Princes Restaurant last Friday. The gathering, which was presided over by Mr. F. Norman-Wright, included, in addition to Miss Blythe and her husband, Mr. Paul Scardon, the Marchioness of Queensbury, Lady Bowyer, Miss Frances Carson, the well-known American actress; prominent exhibitors such as Mr. and Mrs. Israel Davis, Captain Alfred Davis, Mr. Victor Sheridan, Mr. P. Barton, Mr. Sheffield, Mr. David Abrahams, Mr. Woolf, and Mr. Herbert Langley, who features with Miss Blythe in both pictures; as well as prominent members of the trade and lay Press.

MISS BETTY BLYTHE.

After the usual toast the Chairman, in proposing the health of Miss Betty Blythe, said it gave him the very greatest pleasure to be present on this occasion, and proceeded to eulogize the work of Miss Betty Blythe, whom he considered was a great screen artiste. Mr. Norman-Wright also paid high tribute to the genius of Herbert Wilcox, whom he considered to be one of the finest personalities in the film-producing industry. Miss Blythe, in replying, gave what was undoubtedly the speech of the evening, punctuated as it was with snappy little stories to illustrate her meaning. A fluent speaker, this charming young actress delighted everyone present with her speech, in which she said she wished she had the power to adequately express the gratitude she felt for the way she had been treated during her stay in England. To have been chosen for lead in so pretentious a photoplay was a great and much-appreciated honour.

The six months of work with Herbert Wilcox contrasted vividly with some other of her experiences; she had worked as an artiste—and not as a machine.

Touching upon the complete efficiency and perfection of system at the Graham-Wilcox studios, she said that artistes were able to throw their whole soul into their work with the knowledge that it would be appreciated by the "genius behind the megaphone." America had some great producers, men who had created wonderful films of the kind that had made D. W. Griffith famous, but England was on the threshold of even greater productions through the genius of Herbert Wilcox.

Herbert Wilcox, in replying to the toast of Graham-Wilcox productions, acknowledged the skill and artistry which Betty Blythe had brought to bear in her part. "With so sincere and capable an artiste," he said, "my work was easy. When I say she was too sincere to be temperamental, you will understand how temperamental she was."

After tributes had been paid to both Miss Blythe and Herbert Wilcox by Mr. G. A. Atkinson and Mr. Ernest W. Fredman, Captain Alfred Davis, booking manager of the Marble Arch Circuit, replied for the exhibitors, followed by Mr. Victor Sheridan, who, in a speech of obvious sincerity, said that while the leading exhibitors were sufficiently interested in the future of the industry to appreciate creative work, even in front of "box-office values," and he was one who did, yet it must be borne in mind that showmen were not in the business for their health alone. In America the kinema catered for the intellectual classes as well as the less educated masses. Much of the American output could be described, from the British view-point, as poor, but the exhibitor here had to pick out what he considered the best and most suitable to his class of house. The British producer was striving to produce pictures that would appeal to the more intellectual and at the same time interest the less educated, and create in them an appreciation of higher artistic merit. He hoped and believed that Herbert Wilcox would do much to bring British production to the front.

Mrs. Davis (Marble Arch Pavilion) also offered congratulations to Betty Blythe and to Herbert Wilcox. Although opposed, generally speaking, to blind booking, she had made an exception in the case of "Chu-Chin-Chow," because she felt that the reputation of Herbert Wilcox, combined with the popularity of Betty Blythe, justified her. She had "come forward with the money-bags and paid heavily for the privilege of being trustful"—(laughter)—but if by so doing she helped to give encouragement to good British films she was content.

Mr. Paul Scardon, Mr. Herbert Langley, and Miss Carson briefly spoke, while Mr. Langley also contributed several excellent vocal items which were greatly enjoyed by those present. The whole affair was exceedingly delightful and was a splendid farewell to a really great artiste.

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Examine It For Yourself.

AS I anticipated, exhibitors' opinions upon sharing terms, which at first appeared to be hostile, are, upon examination, slowly veering round in their favour, and the further expressions which are printed on other pages in this issue conclusively show that many exhibitors have an open mind on the subject. It is safe to say that at the moment every deep-thinking showman in this business is considering this vital matter, for it is generally recognised that the percentage basis of booking films is certain to eventuate. If we take the views of the many exhibitors who expressed their opinions last week, and again this week, practically one finds the only serious objection to the proposed new form of film hire is that many exhibitors have a mistrust of a system about which they know practically nothing, but concerning which they have heard a great deal to its detriment. In fact, not to put too fine a point upon the whole matter, *fifty per cent. of the opponents of renting films on a percentage basis know nothing at all about it*, and consequently, with a distrust of the renter in their mind, immediately think there is some nigger in the wood pile. It is when we come to consider the opinions of prominent exhibitors in this industry who *have* made a study of this method of doing business that one finds that, provided they are assured of a fair and square deal, there is no objection to hiring films on a sharing terms basis.

It is always a great deal more satisfactory to get the provincial opinion, because, after all, that is where the bulk of the business lies, and, therefore, it is highly significant to find that Mr. Leonard Denham, the well-known Yorkshire exhibitor, is entirely in favour of percentage upon a fair basis. Mr. Denham has the advantage of not only being an exhibitor, but he has also played a very prominent part in the renting field, and his opinions are, therefore, worth the serious attention of the entire trade. This experienced showman says that there is but one fair and equitable scheme of sharing terms: that is for the exhibitor to set off all his standing charges, except rent and interest of capital, and then share fifty-fifty with the renter. Whilst Mr. Denham does not go as far as I do, yet this is a scheme that might be worth the serious consideration of the whole trade. Personally, I think that an exhibitor who is playing a picture upon these terms should, after he has set off his standing charges, guarantee the renter a certain sum. This means that he, as well as the renter, is taking a chance. Mr. Arthur Cunningham, equally well-known in Yorkshire and in London, is opposed to sharing terms unless it is on a basis of seventy-thirty, or seventy-five-twenty-five, and incidentally makes the suggestion that if it is put in on any other basis, then the exhibitor should be assured of his standing charges, plus a profit of ten per cent., which, whilst being an excellent way of doing business for the exhibitor, cannot under any circumstances be considered as fair to the man putting in the picture. Other opinions quoted in this issue are those of Sir Walter Gibbons, Mr. Will Evans, Alderman Trounson, and Mr. Matt. Raymond, each of whom considers that the matter should be carefully examined, and receive the serious consideration of the whole industry

Let us, therefore, assume that sharing terms are fairly certain to come. What then is the position?

Surely it is evident to the meanest intelligence that on pictures that are described as big, this is the only fair manner of doing business. Percentage means that the renter has got to take a chance just as much as the exhibitor, for if the film fails to live up to expectations, then he suffers to an even greater extent than the exhibitor, and quite rightly so. Everyone knows that many so-called big productions, upon which exhibitors have paid hundreds of pounds for hiring fees, have proved to have been ridiculously over-boosted and utterly failed to draw the public. Who has suffered? In every instance the exhibitor, and if he had been showing these pictures on a percentage basis with an agreement that his standing charges would be a first charge on the production, he would not have been the loser to the extent that he has been, and the renter would have thought twice before he over-boosted his pictures in the manner that had been done. Mr. Denham says " that, directed on fair and equitable lines in the right position, percentage will do the trade a power of good, and will put business in its proper perspective, and many things on their true level. The renter who comes along with a very ordinary film, but by various means of boost, books it at a big price and then leaves the exhibitor to box-office disillusionment and loss, will no longer have a chance, and if this could come about, then it would indeed be a magnificent thing for this industry." The idea of sharing terms should be examined, and examined carefully, for there is not the faintest doubt that it will prove to be the salvation of this business. Already in America it has been introduced. In many instances it has been the basis of business in this country but over here in the past it has not been introduced on fair terms to the exhibitor. Fifty-fifty or sixty-forty is not giving the exhibitor a fair chance, and he would be well advised to resist booking on such terms. The whole thing boils down to mutual trust between the two parties, and if renter and exhibitor will sit side by side and work out a fair and equitable scheme such as has been outlined in these columns before, then there will be a greater spirit of trust and better business for all concerned. Examine sharing terms for yourself.

Bruce W. Redman

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Further Views o

Schemes Outlined

Leeds Ex

LONDON AND PRO

WE print below a further selection of opinions on the "Percentage" question gathered from London and the Provinces. The most important contributions to the subject are made by Messrs. Leonard Denham and Arthur Cunningham, the well-known exhibitors of Leeds. Both these gentlemen, it will be noted, are constructive as well as critical, and each has outlined a scheme for putting "sharing terms" on a workable basis.

LEONARD DENHAM'S OFFER TO RENTERS.

"AS a former renter and as an exhibitor who has controlled theatres, both large and small—and not from a personal point of view," said Mr. Denham, in an interview the other day, "I have read all that has been said or written on this question and have turned it all over in my own mind, and I am convinced that the only fair basis on which sharing terms can be worked is the following: **The exhibitor to set off all his standing charges except rent and interest on capital, and then agree to share 50-50 with the renter.** Those are the terms I shall offer to any renter who approaches me with a sharing proposition.

"These terms would, I am sure, be to the advantage of the renter, and while certainly the exhibitor would sometimes have to pay more for his films, he would stand a chance of making it—and perhaps more—which, under the present high charges for film hire, he does not and cannot, and where on sharing terms of plain '50-50' and on other such schemes, including a guarantee for the renter, he never would.

"Inflated Value" of Films.

"The general question of booking films on sharing terms is one of the most important and far-reaching the trade has had to tackle. Directed on fair and equitable lines in the right channel, it will do the trade a power of good, and, goodness knows, it needs it. It will put business in its proper perspective and many things on their true level. Our trade has for a long time suffered from inflated values put on the box-office drawing power of films. My scheme would put things in proper focus. The renter who comes along with a very ordinary film, but by various means of boost books it at a big price and then leaves the exhibitor to box-office disillusionment and loss, will no longer have a chance. He will have to make sure, beyond a peradventure, that he really has a 'winner,' otherwise he, too, instead of getting clear with his big price, will have to stand and bear a loss, which is only right. Why should the exhibitor have to stand it all?"

CUNNINGHAM FIGURES IT OUT

MR. ARTHUR CUNNINGHAM, the well-known Yorkshire exhibitor, and a member of the General Council of the C.E.A., seen a few days later than Mr. Denham, and all unconscious of the scheme outlined above, set out two other alternative schemes as follows:

(1) Renter 25 to 30 per cent. of actual takings and exhibitor 70 or 75 per cent.

(2) Exhibitor to take out sufficient to cover standing charges and sufficient to pay 10 per cent. dividend on capital, then as between renter and exhibitor "fifty-fifty."

A Reasonable Profit.

Mr. Cunningham works out the first scheme as follows: Assuming a theatre plays to £1,000 a week net (*i.e.*, without tax) the renter would take, say, £250, and the exhibitor £750. This latter figure, after deducting standing charges and running costs—which are twice as much as pre-war—only leaves a decent profit, to which a theatre proprietor or shareholders are, of course, entitled. It must be remembered that the exhibitor has to face epidemics and closing down and, further, there are not 52 super-films per year, and not 52 wet weeks in a year. There is always a spell when the sun shines and the days and evenings are both warm and long.

Standing Charges.

Under the second scheme, which provides for the exhibitor taking out sufficient to cover standing charges and to pay a 10 per cent. dividend, the exhibitor with a theatre playing to £1,000 a week would retain, say, £300 for standing charges, and £100 sufficient to pay a 10 per cent. dividend on his capital—that would amount to £400, and would leave £600 to be shared on the "fifty-fifty" basis by renter and exhibitor.

With both these schemes the figures could be reckoned out in proportion according to the size of the theatre and its box-office capacity. Both these schemes would treat the renter fair and square. If his film was really the winner he made it out to be, then it would play to as near capacity as anyone in the business could reasonably expect. If the film was merely a boosted-up "dud," well, it would probably find its own level at the box office, and so would the renter who offered it and the exhibitor who was foolish enough to book it. They would get what they deserved, and get it *equally*.

Backing His Opinion.

Mr. Cunningham declares himself against the principle of sharing terms generally, preferring to do business as in other trades by backing his own opinion as to the suitability of a film for his hall and his patrons, and then bargaining as other business men bargain on the price he should pay for that film in order to get out with a reasonable profit for himself and his shareholders.

The "Greatest Evers."

The sharing terms system is all the more perilous to the exhibitor these days, according to Mr. Cunningham, because the renters have, in recent times, overdone the "boost" business. "It is all very well for a renter to come along and say his picture is the 'greatest that ever was'," said Mr. Cunningham, "and to persuade an exhibitor to screen it at his hall. If it 'comes off' all right it is well for both renter and exhibitor, but if it is a failure then it is the exhibitor who loses not only on this one picture, but often on others, for the reputation of his hall and of his judgment of films suffers.

"For the renter to demand a guarantee is out of the question," said Mr. Cunningham. "The use of the theatre is the exhibitor's guarantee to the renter. If he wants to talk of any other guarantee the exhibitor may as well give him a price for the film and cut out the sharing terms proposition."

Bitter Lessons from Alleged Supers.

Mr. Cunningham is of opinion that exhibitors, generally, during the last year or two have learned some bitter lessons from the booking of alleged "supers." They have learned

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VINCIAL OPINION.

their lessons by having their pockets touched. And that is the sharpest of all lessons to the exhibitor. Even the renter, after the experiences of the last year or so, must realise that if he is to continue successfully in business he must offer "the real goods" at a reasonable figure, and not the boosted "dud," or even an ordinary film. A fair system of sharing terms would drive this point home further to him.

AN OPEN MIND

SIR WALTER GIBBONS writes: I beg to thank you for your letter of the 24th inst., asking my opinion of the percentage system of booking big productions in comparison to the prevailing custom of hiring. I consider much to be said for either side, although it is somewhat difficult for me to form an opinion. As you know, in the theatrical sphere of activities the custom is a common one, but the conditions do not apply in the same manner in the renting of films; moreover, the super film is so problematical—there have been very few that could be called really successful. This is not a serious matter if the run is for one week only, but if for longer it may possibly incur a heavy loss for the proprietor of the theatre. Having due regard to all the circumstances, I consider the hiring system is the preferable, but upon the general principle I have an open mind.

POSITION OF FIRST-RUN HALLS

IN reply to your inquiry (writes Edwin T. Heys, managing director of the Winter Gardens, Manchester) I see no reason why a first-run theatre should not book big features on sharing terms.

The risk should not be exclusively that of the exhibitor.

The practice in legitimate theatres is almost universally percentage booking.

With kinemas other than first run the position is different, as these houses have an opportunity of gauging the patronage extended to the first run house which is taking the risk.

ALDERMAN TROUNSON'S VIEWS

APPROACHED by our Liverpool representative and asked for his views on the subject of the hiring of films on a percentage basis, Alderman E. Trounson, of Southport, an ex-president of the C.E.A., and also a past chairman of the North-Western Branch of that body, stated that he "is not enamoured with sharing terms for films at the moment." He proceeded to state that he had read with interest the leading articles in the FILM RENTER on the subject, but he regards the subject as too big a one to be dealt with in the time which he had immediately at his disposal. "I consider," he proceeded, "that the question is one which ought to be discussed at a round-table conference of renters and exhibitors, and that all concerned should approach the matter with open minds."

MORE SCOTTISH OPINION

MR. A. B. KING, who controls one of the best-known booking circuits in Scotland, is all against sharing terms. He refuses to consider the idea that in the future all big films will only be traded to exhibitors on a percentage basis. So far as he personally was concerned he was dead against the system. Renters, when they wanted a big return for their films, took a big hall for a week or two, and they would always continue this plan in preference to giving an exhibitor an opportunity of trying to do something which was obviously an impossibility. "The present attempt," said Mr. King, "to persuade us to see the good points of a bad system is merely another storm on the kinema ocean, but so long as there's a gale on the sea we can carry on all right in our own way."

DIFFICULTIES IN THE WAY.

MR. MATT RAYMOND, the well-known exhibitor, says: In my opinion percentage is impracticable for houses using a mixed program of pictures for the following reasons:

(1) The impossibility to correctly judge (which you should do when arranging fair terms on a percentage) the drawing powers of a big program.

(2) The impossibility to allocate what picture should be entitled to a bigger percentage than the others in the program, by virtue of the fact that one renter's pictures in the program might be drawing all the money, the other pictures drawing nil.

(3) The time taken up in arranging terms for so many bookings, having in view at least four big pictures to be booked weekly.

(4) The disagreement which is sure to happen between renter and exhibitor regarding exploitation, or, as is so-called, "putting it over," such as: Not enough advertising, poor music support, different ideas of showmanship, etc.—all these points would be accentuated should business be bad. Regarding the one picture program, the question becomes easier, though not much. The big drawback here is that finally the show would have to be run on theatre lines, employing an advance agent to secure proper and adequate publicity (the average picture manager with his matinees cannot see to everything). Also, a manager to personally represent the renters' interests while the film is being played. All entailing extra expense, lessening the value of the house money, to the two parties concerned.

The percentage system in play theatres is possible owing to one booking weekly and the recognised practice of a play only playing in a district once in every 12 months.

Finally, who is to judge what is a fair percentage, or is it to degenerate into a "Heads I win, Tails you lose" policy for one or the other, and how many pictures are worthy of a percentage policy? I venture to state not enough to cause a revolution in an already harassed business where the picture house is permanent, but the renter may be here to-day and gone to-morrow.

C.E.A. PRESIDENT TO EXPOUND HIS VIEWS

MAJOR GALE, president of the C.E.A., writes: "I am most concerned with regard to the discussion and recent publications on the subject of percentage. Special meetings are being convened at which I shall expound my views, and I have no doubt that reports will reach the Press. It is my intention that every member of the Association shall be in a position to know exactly what I have to say."

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GAUMONT'S FIFTH AN

Rise and Progress

LT. COL. A. C. BROMHEAD

THIS week the Gaumont Co., Ltd., is celebrating its Twenty-fifth Anniversary. For all practical purposes the occasion might also be said to mark the close of the first quarter of a century in the history of the film trade, for the firm of Gaumont was founded at the very beginning of the industry—in fact, before it could rightly be called an industry at all. Naturally, the end of this twenty-five years of activity and progress has found Col. A. C. Bromhead, the managing director of the company, in retrospective mood, and when a representative of THE FILM RENTER AND MOVING PICTURE NEWS called on him this week, he was full of reminiscences of the rise and success of the concern with which he has been connected since its inception.

Beginnings in Cecil Court.

"I first met M. Gaumont in the year 1896," said Colonel Bromhead, "and, subsequently, on a visit to Paris in 1897 he took me over the workshop where he was then constructing various photographic and mechanical appliances. I suggested to him then the possibilities of a business in England, and, subsequently, in 1898, he came over to London to see me, and we agreed the lines upon which the business should be started, with myself as his agent and manager. One of those small shops in Cecil Court was taken early in September of that year, and the first member of the staff engaged on September 5. That original member of the staff was Mr. T. A. Welsh, of Welsh, Pearson and Co., Ltd., and we opened for business at No. 25, Cecil Court on September 12. Although I may have been two or three years older than Mr. Welsh, we were both very young, and we had little else than a small stock of photographic odds and ends and a large stock of hope and courage. By dint of hard work we succeeded by the end of the year in paying our way, so that we were able to increase the very sparse office furniture and fittings with which we started.

"It is a pleasure to look back over the intervening period and reflect that, even including its first few months, the Gaumont Company and the Gaumont business has not only never looked back, but has steadily progressed every year of its existence.

LT.-COL. A. C. BROMHEAD
(Joint Managing Director).

The First "Chrono."

"M. Gaumont had earlier acquired the Demeny Patents for what was then called 'chrono-photography,' and he had commenced making apparatus which from the earliest type he called the 'Chrono.' The first practical model offered for sale was a machine with a small film box not unlike the present day spool boxes, except in that it was designed to hold about 180 feet only; and so the first machine with an enclosed film box was introduced, the forerunner of that fireproof spool box which Gaumont's were the first to offer to the trade some few years later when we demonstrated its fireproof qualities to the County Council in what was then the circus ring of the London Hippodrome.

An 80-feet Topical.

"In the early part of our business career I persuaded M. Gaumont to let us have a few films for sale. We fitted up one of the machines referred to above in the basement of Cecil Court, mastered the intricacies of projection, and there, on an old sheet, amongst the packages of Lumière's plates, Monk Hoven's carbon tissues, bottles of Elge sensitiser, and other miscellaneous articles in which we were dealing, we showed a small but by no means imperfect picture to those who represented the exhibiting side of the business. We sold outright our pictures of various small scenes averaging 60 feet in length, and we sold a good many copies of some of the subjects, and among them probably the first little comedy ever produced, entitled 'The Fisherman's Mishap,' of which we sold several dozen copies. And of another subject, 'The Gordon Highlanders in Cairo,' the length of which was about 80 feet, we sold nearly 200 copies, and M. Gaumont was astonished at the numbers we disposed of. So was I—and I only learned subsequently that over 100 copies of the latter subject had been sent to America by an export house.

"Moving pictures jumped into almost immediate popularity in the music hall, and soon there was hardly a variety house in the country without its film turns.

Hepworth's First Selling Agents.

"The topical side of the business very quickly developed to meet this condition of things. It was, in fact, our mainstay, and other subjects were only introduced by degrees. Curiously enough, a great fillip to this side of the business was given by the film of Queen Victoria's funeral in 1901, of which we sold large numbers, not only of our own effort, but of a fine picture taken by our contemporary, Messrs. Hepworth, for whom we acted as selling agents in their early days soon after they started.

"We could not, however, live by funerals alone, they being few and far between, and, meanwhile, another considerable clientele was developing in the establishment of the fair-ground showman who had to be catered for not only with topical, but with comedy and dramatic subjects, all of which increased as the years went on. Other firms, too, had come into existence; amongst those I remember were Mr. Williamson, senr., who was making an occasional picture at Brighton, and Messrs. Mitchell and Kenyon were doing likewise at Blackburn. Mr. Williamson's pictures showed great imagination and

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TWENTY-NIVERSARY

of a Great Firm

TAKES A LOOK BACKWARD

promise even in those days, for when he turned out a picture it was invariably a good one. I do not pretend to mention all my early contemporaries, but cannot, of course, overlook R. W. Paul, whose films showed fine qualities.

A Costermonger Star.

"It was, I think, in 1899 that we had rented a piece of land at Loughborough Junction to build an open-air platform where, in the succeeding few years, we turned out quite a number of short subjects, mostly under the direction of Mr. Alfred Collins. Mr. Collins discovered a very capable and efficient actor, who starred in several short pictures, rejoicing in the name of Mike Savage. He was a young costermonger in the Old Kent Road, and was a great success in the picture which we turned out, entitled 'The Pickpocket,' and was used in many other short and burglarious efforts until he returned to costermongering as a more congenial and less arduous occupation.

Films "On Appro."

"As competition thus increased there grew up one of the first vices of the business, namely, the custom of sending parcels of films to various showmen on approval, a practice of which some took advantage by showing all the films throughout the fair, and retaining only one or none, the balance being returned scratched and in many cases thoroughly worn out and damaged at the end of the fair. This practice could not be altogether overcome, even by a traveller—and I think Gaumont's was the first firm to put a traveller on the road. We eventually stamped it out, but not until action had been taken of such a strong nature that a delinquent showman found himself in a serious legal position.

How Renting System Arose.

"There had been a system of loaning films for such shows practised by some firms, and this, combined with the abuse of the approval system and the growth of the business in the music halls and other directions, seemed to indicate the possibilities of further extension in the establishment of something like a proper lending library of films. There was much discussion on the subject at the time in the trade. Those who were making and selling films were very strongly opposed to the action of those who purchased and loaned them, and when, finally, we, the Gaumont business, decided to establish a thoroughly organised film-hire department it aroused considerable feeling, and even met with some opposition from those exhibitors who had been in the habit of purchasing their films and of loaning them out elsewhere. This was the first deliberate effort to create a renting business. It was the forerunner of the great renting organisations of to-day, both in this country and America, for no such thing as film hire had been practised in America at that date. The first booking of films by contract—the first known hire contract—was itself drafted by me and, I freely admit, was based upon the type of contract then employed by music halls in booking their artistes; the first long-book, with its system of sequential bookings contingent upon working by contract, was thought out and carried into execution in the Gaumont offices; I claim similarly that the first branch office to be established by any company was the Gaumont branch at Glasgow, rapidly followed by other branch centres, which were picked out for their strategic positions and for railway connections and business facilities. It is some compliment to our choice to reflect how steadfast the trade generally has been to the same towns.

R. C. Bromhead
(Joint Managing Director).

The Fairground Showman.

"With all these activities the bulk of business, compared with modern conditions, remained small, and every effort was made to extend it. Fairground trade, moreover, 'although' excellent at times, was never very reliable. Some of those showmen made considerable fortunes, bought plants, traction and electric engines, etc., out of the profits they made from the films they showed. As at the most they only paid 4d. or 5d. a foot, their prosperity was not reflected in the returns to the film manufacturer, especially when the approval system was in vogue. The fairground showman never took much to hiring his films, but it was this form of business which enabled the local theatre to gradually come into existence, supply a good program, and thus cut the ground from under the feet of his fairground competitor. These local theatres, however, did not come all at once. I made many efforts to induce private showmen themselves to start permanent theatres. I tried hard to persuade some of the music-hall exhibitors to open continuous shows, and some of them subsequently did—but it was not until we had opened the first continuous show in London in Bishopsgate Street early in 1906 that the continuous show really started on its conquering way. This show was almost opposite Liverpool Street Station and was called the 'Daily Bioscope,' and I still have, thanks to the courtesy of the first manager, Mr. G. F. Salas, a copy of the original program in my office. This show was opened largely as a demonstration, and for the purpose of leading the way for other exhibitors to whom we hoped to sell our apparatus and our films. It was successful in that respect, and was acquired by Mr. White (now of Reading). It is interesting to know that this year's president of the C.E.A., Major A. J. Gale, was associated with Mr. White when he took over the enterprise in question, and this was, I believe, the first entrance of both Major Gale and Mr. White into the film business.

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GAUMONT'S TWENTY-FIFTH ANNIVERSARY—*Continued.*

First Hire-Contract.

"The introduction of the first big exclusive picture was another record claimed by the Gaumont Company. The first Shackleton Expedition of 1907, the great Johnson-Burns fight of 1908, 'Queen Bess' (with Sarah Bernhardt in the title rôle), 'Hamlet' (Sir J. Forbes-Robertson's first appearance on the screen), 'The Life of Richard Wagner' (the first film to have a special presentation—provided by the engagement of the whole London Symphony Orchestra, conducted by Sir Landon Ronald), were among those which were put out in this manner, and I well remember the consternation amongst exhibitors when they were called upon to sign a film-hire contract for the first time in their lives.

"These pictures were distributed on a fine margin which would be of no use to us nowadays, but they netted figures which were an education to me, and which would be very far from despisable to-day. We had laboratories very early in our career at No. 22, Cecil Court, opposite the original shop, and, meanwhile, our premises had grown to include not only 22 and 25, but also 23 and 24, so that Cecil Court was becoming known as Flicker Alley, quite a number of other firms in the trade having established themselves around or alongside us.

M. Leon Gaumont.
(*Founder of the Company*).

Growth of the Topical.

"When we established the Gaumont 'Graphic,' we had, however, to increase again. This time we took for laboratory purposes only a good-sized place in Orange been turned out many of the films of the Street, Haymarket. In Cecil Court had frequent topical occurrences of early years, including King Edward's Coronation, and scenes in connection with the South African War, which gave great scope to the topical film, and helped to forward its progress and importance immensely. I remember taking a picture at Southampton of the arrival of Lord Kitchener, and also on another occasion of the three Boer leaders, De Wet, De la Rey, and Botha. Both these pictures, taken on a Saturday morning at 8 or 9 a.m., were brought back to London, and were in the Hippodrome (or Empire) at 3 o'clock in the afternoon. These are early records which take some beating even to-day, and that was the first time such things had been done. Three years ago we celebrated the issue of the thousandth number of the 'Graphic.'

Reginald Bromhead Rejoins.

"Mr. Reginald C. Bromhead was connected for a few months only in the earlier days, as, taking up his Articles for a Chartered Accountant, he followed that profession. Upon becoming qualified as a Chartered Accountant, however, his connection in a professional capacity was constant, and he finally rejoined the firm duriug the war. Mr. Welsh, who had been with us all the intervening years, left us.

American Visits.

"I have hardly space to speak of the great developments which took place from 1907 onwards. In 1906 there had been a serious slump and nearly everyone lost faith in the business. It was in many quarters regarded merely as a nine days' wonder which was already on the wane. Our own business, however, had not slipped back, and in 1907 we transferred to Sherwood Street. Subsequently, in order to give effect to the proportions of proprietorship and other relations between M. Gaumont and myself a limited company was formed. During this and the succeeding years progress was rapid and steady. The staff increased from the original two of Cecil Court to something like 350, and our branches in the United Kingdom numbered eight. Expansion in other directions was very active, and the Gaumont Company of London formed separate companies under my management, which opened branches to the number of seven in Canada, and five in Australia. We even opened a film exchange in Malta. M. Gaumont had formed a company in the United States, of which I was appointed vice-president, and, consequently, I found myself constantly abroad, in fact, for three or four years, I think, I was more often in America, Canada, or Australia than at home in England.

Progress During the War.

"Meanwhile, our film hire department in England, which had prospered under Mr. Gent, had grown to huge proportions under Mr. H. D. Wood, and all these different activities probably stood at high pressure mark in 1914 when war broke out. In spite of the war we proceeded with a project which had been under review for some time, of building a great British studio on a freehold site which had been acquired at Shepherd's Bush. The works and the laboratory were, meanwhile, transferred to other buildings on part of the same site, and the studio itself was completed a little later in the same year. This was the first real studio of its size and equipment to be constructed in Great Britain. Although production was not actively entered into, under war conditions, until 1916 Mr. George Pearson, whose productions, I am happy to say, are to-day again associated with the Gaumont Company, commenced operations in the new studio by the production of that very interesting and highly successful series of four great films, entitled 'Ultus.' In the war period, too, the old firm of Gaumont kept the flag flying successfully, in spite of the number of its employees who volunteered or were called to the Colours. I may, with pardonable pride, point to one fact which is perhaps not generally known, namely, that the London Gaumont Company during the war period paid to the families of its British employees serving with the Colours more than £25,000 in allowances, including the executive on active service.

Now Entirely British Company.

"I have omitted to mention a very important fact, that in the years following the war the proprietorship of the Gaumont Company had shifted entirely to this country. For many years the only shareholders were M. Gaumont, of the French Gaumont Company, and, in a small minority, myself. After a period of negotiation the entire French holding was purchased by my brother and myself, in conjunction with Messrs. Ostrer Brothers, who have since joined our Board, and the Gaumont Company to-day and, for some time past, has been British

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An American View of a Burning Question

Sol. Lesser on "Equitable Agreements"

THE announcement by Sol Lesser of his £100,000 contract with Baby Peggy, and the forthcoming visit of Mr. Lesser to Europe to make arrangements for the distribution of Principal Pictures (Inc.) product, which will, of course, include the Baby Peggy pictures, lends additional interest to his views on the percentage question which is rife both in America and the United Kingdom.

Mr. Lesser is vice-president of Associated First National, and will arrive at that company's London headquarters via the Leviathan on September 15. In addition to his prominence as a First National high executive, Mr. Lesser is also president of "Preferred" Pictures and vice-president of West Coast Theatres, Inc. Thus, in his varied capacities as producer, distributor and exhibitor, this prominent First National official is enabled to bring to his views an attitude that is less biased than might be the case with one who looked at the question solely from the one point of view of the producer or the exhibitor.

Playing the Game.

Says Mr. Lesser in part, in discussing "equitable agreements" in relation to proposed plans and suggestions current in the U.S.A.: "It is held that the present mode of picture distribution is lacking in 'equity' in every direction, and that whether the theatre that is booking pictures be a member of a chain or the single enterprise of an unattached exhibitor, the latter—the exhibitor—gets the worst of it. Further, that the game is played according to rules laid down by the producer, who has the power to change the rules whenever it suits his interests to do so.

"It has been proposed that rentals be so arranged that first the costs of the exhibitor booking a picture be taken care of, and a disinterested committee be assigned the task of determining the cost involved in the operation of the theatre. This cost to include everything—the entire overhead. That being determined, the sum of those costs would first be taken out of the receipts at the box-office, during the engagement of the picture in question and given to the exhibitor. Afterwards the receipts would be divided 50—50 between the exhibitor and distributor, who in turn, presumably, would 'take care' of the producer.

The "Exhibitor's Gamble."

"As it stands now, the entire 'gamble' is taken by the exhibitor. The producer is secured, no matter whether he makes a good picture or a bad one. As the case would stand under the proposed 'equitable' arrangement, the entire gamble would be taken by the producer. The exhibitor would be secured, no matter how he runs his house. The variable earning capacity of the same picture in different communities is a matter of daily illustration. A picture in one community will be a 'knock-out,' while in another community of similar character it will be a failure? Why? Perhaps the exhibitor is to blame for the 'let-down.'

"According to the terms under which 'equitable rentals' are proposed in America, every hazard of ordinary business and every risk of ordinary investment is removed from the exhibitor. He is sure to 'get his,' no matter what happens. He and his investment are under-written by the producer, who shoulders all the risk, assumes all the blame, carries all the responsibility and sustains all the losses. Whether his producing genius be great or small, the producer takes the risk; whether his business is great or small, the exhibitor is protected.

Eliminating Injustice.

"The position of the producer of pictures is analagous to that of the farmer. The latter is the fount, the centre, the creator of the wealth of the country, yet he is the first to 'go broke' when markets are manipulated. His product is priced by others, distributed by others, appraised by others, and he takes what he can get. In the proposed new scheme the producer is placed in precisely that position. No matter what happens to his investment, he must stand aside until the investment of the exhibitor is protected. I do not assert that the present is an equitable arrangement. Indeed, I believe that it is not, but every element of injustice that can be identified now as a menace to the exhibitor would, under current proposals, merely be moved from the exhibitor's investments and levelled against the producers. The remedy would cure the patient, but kill his neighbour! By all means let us have equitable rentals, but let them *be* equitable."

GAUMONT'S TWENTY-FIFTH ANNIVERSARY—*continued.*

owned to the last share. M. Gaumont has remained a member of our Board, and, personally, I should be sorry to see severed that last personal link of a bond which has united us for over a quarter of a century in friendly and cordial relations. We still have reciprocal agency arrangements which undoubtedly will last for many years. To-day, we have ten branches outside London, with a staff of over 500, and we face the future as hopefully and I trust as courageously, but, in any case, vastly better armed and equipped than in 1898.

Long Service Members of Staff.

"Of our staff we are, I think, justly proud. Mr. W. A. Brewer, our general manager, has been with us since 1910; Mr. W. G. Gell, our assistant general manager, since 1911, and Mr. P. C. Stapleton, our secretary, since 1909. We have one member on our staff whose record goes back to 1902, and others who have been with us continuously since 1905 onwards. Over 85 per cent. of our staff have an average of over five years' continuous service, 68 members alone each having over ten years' service to their credit.

"The prudent and scrupulous policy which has built up this great business will be pursued as honourably as ever. The practices and the traditions of a lifetime are not easily eradicated, and the exhibitor can rest confident that our service to him will remain as good and true as ever. The exceptionally high character of our executive and staff, the means at our disposal, the perfection of our organisation, all vouch for our continued ability to lead trade movement in the direction of that class of film entertainment most appreciated by our own people, the British public."

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P.C.T. HOUSE BURNT DOWN

WALSALL'S LOSS

From our Birmingham Correspondent

WALSALL has lost its premier kinema, for on Sunday last the palatial hall belonging to the P.C.T., situate in Bridge Street, was the scene of a disastrous fire, the damage being estimated at £100,000. The entrance hall, the cafés, bakery, and the operating box at the front of the building were saved, the flames devouring the auditorium, which had a seating capacity of 1,400.

The P.C.T. opened the house in July, 1920, the estimated cost of which was £120,000. Before closing down on Saturday night, Mr. G. J. Pain, the resident manager, made his usual tour of the building, when everything appeared to be in order. Shortly after midnight Mr. E. H. Lundy, Midland circuit manager, passed the theatre on his way home, and saw nothing amiss. About 4 a.m. on Sunday, however, police officers in the vicinity discovered that flames were shooting through the ventilating shaft in the roof of the hall, and notified the fire brigade. Dense volumes of smoke prevented the firemen gaining admission to the hall from the front entrance, but within a few minutes seven jets were pouring water into the burning building from the rear. Half-an-hour later, however, the roof collapsed, and another hour's work was necessary before the outbreak was under control. The fire is believed to have started in the balcony, where it is thought that possibly a lighted cigarette was dropped on to the carpet by someone attending the last performance on Saturday. The protection afforded the operating box by the concrete floor and roof was effective, for films left therein were found intact.

SUNDERLAND WATCH COMMITTEE

DRASTIC ACTION

SUNDERLAND kinema managers have just received an official intimation from the Town Clerk that in future the Watch Committee require all programs to be submitted at least three days in advance, as well as, if required, a synopsis of any particular film, and also, if requested, that the film be screened before an appointed official. The letter states that their action is the outcome of the recent showing of "Married Love" or "Maisie's Marriage," which was not only shown at a local theatre, but the advertisements and posters announcing it contained references to birth control, and other matter to which objection is made, especially to a reference to a recent divorce case, alluded to in the phrase, "half-inches."

When the picture was first produced, the letter adds, the publishers gave an undertaking that all objectionable matter of the kind mentioned would be eliminated. This undertaking had not been honoured upon this occasion, hence the action of the authorities. The matter is being keenly discussed amongst managers, who, following trouble with the local Censor some time ago, were placed upon their honour not to show any pictures to which objection had been taken at other places without securing the approval of the local authorities. A meeting of managers is, it is understood, to be called at once to deal with the question, seeing how awkward will be the effect upon halls in the carrying out of the regulations, especially the screening of pictures three days ahead. Several managers are hoping, however, that the letter will not mean the rigid enforcing of the regulations unless there is a further transgression, and that, otherwise, nothing more may be heard of the matter.

A SCREEN AND STAGE ACTRESS

RED CROSS WORKER DURING WAR

MISS PEGGY WORTH, Californian beauty and screen star, whose charm and vivaciousness earned for her the sobriquet of "the best looking comedienne in pictures," arrived in London from New York on August 29. She has now started to work on a series of six-reel comedies under the title of "Six Cylinder Romances," by Mr. Augustin McHugh, who is the author of "Officer 666" and "The Meanest Man in the World," both being New York successes of the legitimate theatre, and produced by Mr. George M. Cohan. The locale for "Six Cylinder Romances" calls for scenes in each of the British Isles, France, and Switzerland.

MISS PEGGY WORTH.

Not being by any means confined to the "silent drama," Miss Worth will, upon completion of her automobile comedies, be featured in an American musical comedy called "She's a Darlin'," by Alonzo Price, who also wrote "Somebody's Sweetheart," which ran a year on Broadway. Miss Worth, who is an expert automobile racing driver, was decorated twice by the United States Government and once by the Canadian Government for her work with the Red Cross during the war.

In the Vacation Court on August 29, Mr. Justice Russell sanctioned a scheme of arrangement arrived at between the Elite Picture Theatre (Nottingham), Ltd., and its creditors, and confirmed a reduction of the company's capital. His lordship said it appeared to be a scheme of which he could approve, and he accordingly sanctioned it. The learned judge directed that a petition which was in the list for the winding up of the company should be dismissed and that a further motion in a debenture holders' action, which was also in the list for hearing, should stand over generally.

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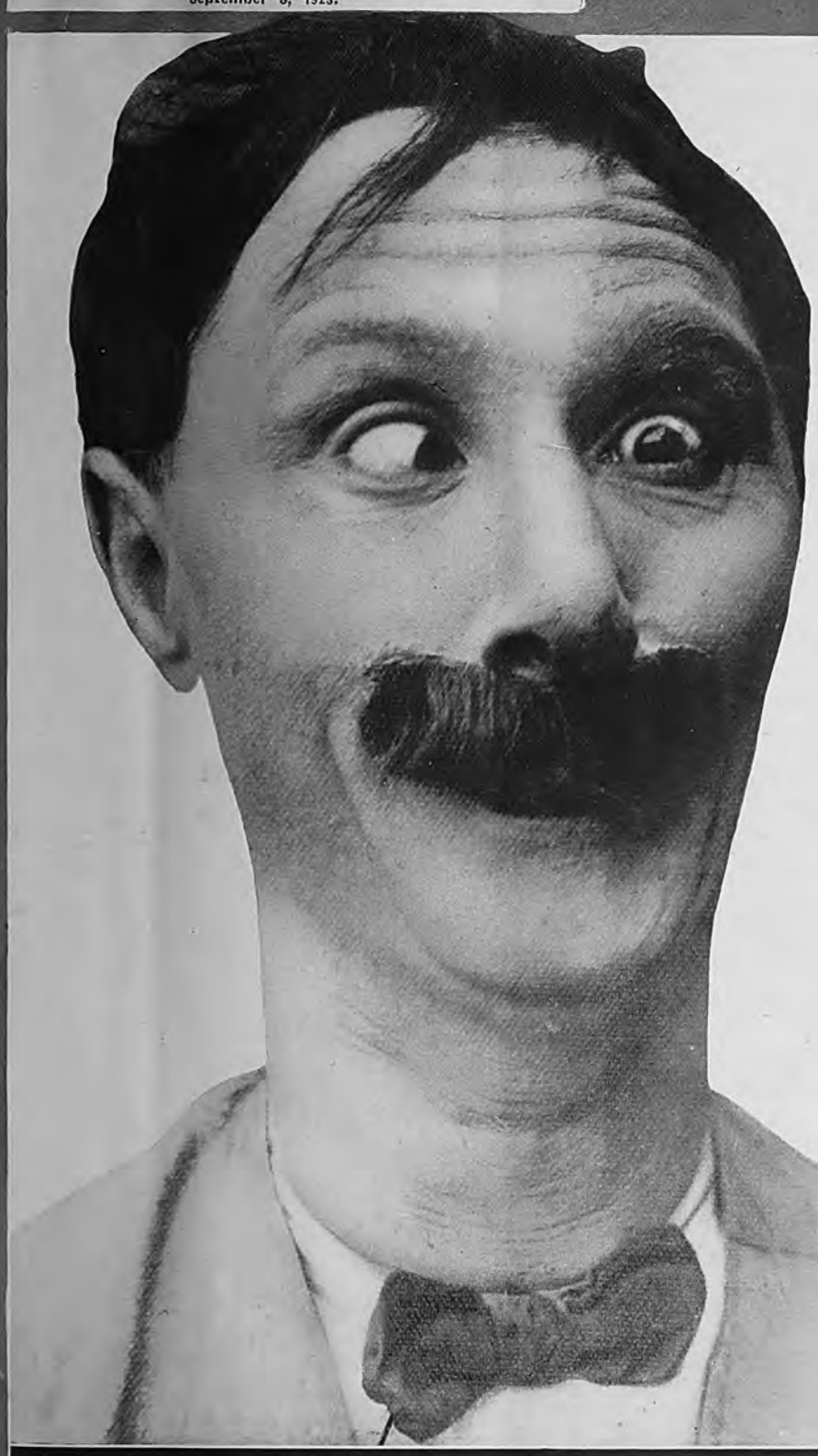

"Saucy Madeleine"
"Battle Royal"
"Two Tough Tenderfeet"
"Her Screen Idol"
"She loved him Plenty"
"Sleuths"
"Hide and Seek Detective"
"Cupids Day Off"
"East Lynne with Variations"
"When Love is Blind"

RE-ISSUE OF Paramount

Mack Sennett Comedies

Featuring BEN TURPIN

ONE A FORTNIGHT Commencing Sept. 10. 1923

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ADOLPH ZUKOR *PRESENTS*

POLA NEGRI

in a

George Fitzmaurice

production

"BELLA DONNA"

Supported by CONWAY TEARLE
CONRAD NAGEL & LOIS WILSON

Adapted by Owida Bergere

From the famous novel by
ROBERT HICHENS.

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
—LONDON—
HEAD OFFICE

RELEASED FEB. 11. 1924

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JESSE L. LASKY *PRESENTS A*

GEORGE MELFORD

production

"THE DWELLER IN THE DESERT"

WITH

WANDA HAWLEY
MILTON SILLS
ROBERT CAIN *AND*
JACQUELINE LOGAN

From the novel by
ARTHUR WEIGALL
Scenario by
OLGA PRINTZLAU *AND*
WALDEMAR YOUNG

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
LONDON

Released Feb. 4. 1924

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Sept. 11	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Sept. 12	POLA NEGRI In a GEORGE FITZMAURICE PRODUCTION "BELLA DONNA."
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Sept. 11	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Sept. 12	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
MANCHESTER Oxford St. Picture Hse., at 11 a.m.	Tue. Sept. 11	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
CARDIFF Cardiff Cinema, 11-15 a.m	Fri. Sept. 14	POLA NEGRI In a GEORGE FITZMAURICE PRODUCTION "BELLA DONNA."
NEWCASTLE Grainger P.H., 11 a.m.	Fri. Sept. 14	POLA NEGRI In a GEORGE FITZMAURICE PRODUCTION "BELLA DONNA."
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Sept. 14	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri Sept. 14	A GEORGE MELFORD PRODUCTION "THE DWELLER IN THE DESERT."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Sept. 11	POLA NEGRI In a GEORGE FITZMAURICE PRODUCTION "BELLA DONNA."

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

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SCENE FROM "DEAD GAME" (European).

OF all the interesting points in connection with the Fox screen adaptation of "If Winter Comes," perhaps the most significant is that the exterior scenes were filmed in this country. Many will recognise the picturesque backgrounds, especially those taken in two of our most picturesque cathedral cities—Canterbury and Winchester. Although the author acknowledges he has not visualised any particular district when writing the story, he collaborated with the producers in selecting localities to stage the various incidents. And so we have the film city of Tidborough combining scenes of Winchester, where Mark Sabre's house was found, and Canterbury, where suitable settings were discovered for the establishment of Fortune, East and Sabre, and the barracks of the famous "Pinks." Among the incidents filmed in Canterbury were the recruiting scenes, in which the East Kent Regiment (The Buffs) figure prominently.

Editing and Cutting "Loving Lies."

Associated Authors are now editing and cutting "Loving Lies," Thompson Buchanan's screen version of Peter K. Kyne's story, "The Harbour Bar." This version of one of the most thrilling sea stories from the pen of Peter Kyne is said to present some startling revelations of sea photography, plus daring. The entire company spent several weeks aboard a big steam schooner and a tug filming scenes that run the gamut of sea life, including fogs, storms, wrecks, and the manner of life-saving with the aid of the breeches buoy. "Loving Lies" will be released by Allied Artists Corporation.

Round the L

Activities and Projects

First Tivoli Trade Show.

Astra-National's all British, "The Woman Who Obeyed," will be shown to the Press on Thursday, September 13, at the New Tivoli Theatre, under the personal supervision of Vivian Van Damm. This will be the first picture show to the Press and trade at this, the newest of super kinemas. The cast includes Stewart Rome, Hilda Bayley, Valia, Gerald Ames, Ivo Dawson, Henry de Vries, and Peter Dear.

Another Sheik Story.

Directed by George Melford, of "The Sheik" fame, "The Dweller in the Desert," a picturisation of Arthur Weigall's novel of the same name, presents another highly dramatic and picturesque desert romance, but one in which the heroine, not the hero, is the aggressor. Wanda Hawley has the rôle of the English beauty who throws convention to the winds and invades the desert in quest of the man she loves, and Milton Sills is the desert dweller in question. Such popular players as Robert Cain, Jacqueline Logan, Winter Hall, Louise Dresser, and Albert Roscoe appear in the supporting cast. The picture, which is said to be a very magnificent production, will be trade shown by Famous-Lasky on Tuesday, September 11, at the New Gallery Kinema at 11 a.m.

Dead Game.

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday and Wednesday, September 11 and 12, at 11 a.m. and 2-30 p.m. each day, a Universal special attraction of the Capitol Series, entitled, "Dead Game," starring Hoot Gibson and Laura La Plante. As usual with Hoot Gibson pictures, there is said to be plenty of adventure, the theme in this picture being that of a cowboy who brooded over the report that the "one and only" girl was returning from a finishing school to marry a gentleman of doubtful antecedents. The cowboy is convinced that cave tactics are the only remedy, and thereafter there is some quick change work and thrilling riding.

New "Secrets of Nature."

In our issue of August 25 we drew attention to the new series of "Secrets of Nature" which are being produced by British Instructional Films, Ltd., and intimated that they

SCENES FROM FAMOUS LASKY PICTURE "THE DWELLER IN THE DESERT"

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ondon Trade.

of the Renting Houses.

would be handled by the Regent Film Co. New Era Films, Ltd., draw our attention to this paragraph and state that these excellent Nature productions will be released by their company. Will readers kindly therefore note the booking of these films will be controlled by New Era Films, Ltd.

Studio Sister of "Blue Lagoon."

The I.V.T.A., Ltd., have now completed arrangements, through their provincial agents, for their out-of-town trade shows of "The Reef of Stars," produced by African Film Productions, Ltd. The excellence of the same producers' "Blue Lagoon" has ensured keen interest in a film version of a further story by H. de Vere Stacpoole, and there has been a brisk demand for tickets for the provincial as well as the London showings. The "Reef of Stars" is the name given to a tropical island where pirates had buried a vast amount of gold specie taken from a government boat. Twenty years after the only remaining member of the pirate gang is at last enabled to form an expedition for the recovery of the concealed treasure, and it is this expedition, with its concomitant thrills, dramatic surprises and a charming love idyll threading through it all, which forms the main theme of the story. The I.V.T.A. are confident of the appeal this picture possesses—so much so that they are preparing publicity for its exploitation on the same scale as that now available for its (so to speak) studio-sister, "The Blue Lagoon." Dates of the ten provincial showings will be found in our advertisement section.

Aeroplane's Link with History.

The Gaumont Company announce in connection with the "Gaumont Graphic" that it is their intention to film scenes at the historic Braemar gathering, which takes place on Thursday next. This annual event, which will be graced by the presence of Royalty, attracts many hundreds of visitors from all parts of Scotland, and, apart from the gathering of the clans, sports, putting the weight, tossing the caber and dancing are indulged in. Mr. Booth, manager of the Glasgow Branch, has chartered an aeroplane to bring the negative back to Glasgow, a journey of 150 miles, and pictures of the event will be shown in Glasgow and district the same evening.

SCENE FROM "BECKET" (Stoll's new Picture).

H. J. Hefford Launches Out.

Mr. H. J. Hefford, well known to members of the film industry, has just started his own organisation to be known as Favourite Films, Ltd. Mr. Hefford is one of the old timers in the film trade, first entering the industry in 1912, when he was associated with Mr. Frank J. Brockliss. From then onwards he has been associated with many successful concerns, and has a complete knowledge of showmen's requirements. Mr. Hefford's first picture that he is putting out is "The Lure of Egypt," which will be followed by other equally entertaining productions. It is interesting to know that Mr. Hefford is represented in Lancashire by Mr. Jack Sunderland, the well-known managing director of Vivid Exclusives, and Mr. Thompson in Birmingham, and with the live organisation around him he is certain to achieve success.

Mr. Percy Winocour Opens in London.

As we briefly announced in our last issue, Mr. Percy Winocour has opened offices in London, at Lancaster House, 42, Cranbourn Street, where he is now installed. The first picture that Mr. Winocour will present to the trade is "Mignon," one of the four greatest love stories in the world, which will be screened at the New Oxford Theatre on Friday, September 14, at 3 p.m. The story of this opera is to be shown with full operatic orchestra, and vocal selections by a well-known member of the Carl Rosa Opera Company. Mr. Winocour will be remembered for the big productions that he has handled previously in Glasgow, and as a buyer of territorial rights, and we have no doubt that he will soon make his presence felt in London.

SCENES FROM "THE DAUPHIN OF FRANCE." THE NEW GRANGER-VITA PICTURE, SHOWN THIS WEEK.

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Kinema Activities in Liverpool Area

Liverpool Player in "If Winter Comes"—A Hepworth Authority to Join Ideal—Harcourt Barker's Itinerary.

From our Liverpool Correspondent.

WHEN I called upon Mr. Gordon Dartnall at Fox's Liverpool office in Islington, the other day, he had just returned from a visit to London, undertaken for the purpose of attending a conference, at the firm's head office, of branch managers and salesmen, who also accepted an invitation to witness a screening of "If Winter Comes." This film possesses special interest for Merseysiders inasmuch as Mr. Percy Marmont, who sustains an important rôle, was formerly associated with the Liverpool Repertory Theare, now the Playhouse, where he was a great favourite with local playgoers.

Kinema Time Table.

A handy arrangement, and one which is much appreciated by the many patrons of the Liverpool Trocadero Kinema in Camden Street, is that whereby the times at which every item on the program will be shown are printed on the program, as is also the hour at which the principal orchestral feature will be commenced. The "Troc." instrumental combination is now under the personal direction of Mr. E. Bennett, a talented and well-known Liverpool musician, who is a member of the far-famed local Philharmonic Orchestra.

Cornfield's Agency.

On behalf of Cornfield's Film Agency, of 151, Dale Street, Liverpool, Mr. Maurice Cornfield, the proprietor of the enterprise, is at present handling a four-reel production entitled "Studio Life in Hollywood." This film is described as a series of intimate interviews with the world's most famous screen stars, showing them at home, at work, and also at play, and introduces no fewer than twelve "movie" favourites, including Charles Chaplin, Mary Pickford, Douglas Fairbanks, and Jackie Coogan, and, in addition, D. W. Griffith making "Way Down East." Arrangements had been made for the initial release in Liverpool of the film this week at the recently-opened Casino, Kensington, and at near-future dates it will also be exhibited at, amongst other kinemas, the Coliseum, Litherland; the Imperial, Bootle; and also at the halls comprising the Gordon Circuit. Apart from the Hollywood pictures Mr. Cornfield has also been appointed Liverpool agent for the Capitol Productions, of 49, Deansgate, Manchester.

Ideal-Hepworth.

His many friends in film circles in all parts of the country, and especially in Liverpool and district, will be pleased to hear that arrangements have now been completed whereby Mr. George Green will become associated with the Merseyside office of the Ideal Film Co., who, for the future, will handle the films of the Hepworth Co., for whom Mr. Green was the representative hereabouts for several years. In his new capacity he will work in conjunction with Mr. F. W. Ingram, the enterprising Liverpool manager of the Ideal Co., and should prove a valuable addition to the local staff of Ideal, particularly, inasmuch as he is *au fait* with the quality of Hepworth productions, and knows the Hepworth clientele in this territory from "A to Z."

A Much-Discussed Topic.

Mention of the Ideal Co. reminds me that on Wednesday, the 12th inst., Mr. F. W. Ingram intends holding a trade show of the film based upon that much-discussed topic, "Should a Doctor Tell?" Having regard to the widespread public interest this subject has aroused of late in all parts of the country it should attract a large onlooking of exhibitors anxious to judge its possibilities as a principal pictorial feature for their halls.

Griffith Subjects.

Following the *furore* the D. W. Griffith film, "One Exciting Night," created last week, on the occasion of its initial public presentation in Liverpool, at Olympia, I am informed by Tom Griffin, Liverpool manager for the Allied Artists' Corporation, that it has been booked for a fortnight's run, in the fall of the year, at the Futurist, Liverpool; after which, in appointed season, patrons of suburban halls in the various zones into which the territory on both sides of the river is divided will be afforded opportunities of viewing the film. Such confidence has Mr. Robert Goffin, manager of the Tower Kinema, at the New Brighton end of the Wallasey Borough, in the hold which Allied Artists' productions have upon the picture-loving public, that he has entered into a contract involving an extensive booking for the winter season of popular films which this house is now handling.

Walturdaw's New Northern Chief.

In pursuance of his intention to make, as soon as circumstances permit, a personal call upon every exhibitor in the extensive area operated from their Liverpool office, Mr. Harcourt Barker, the recently appointed Manchester and Merseyside manager for Walturdaw's, made a tour of the kinemas in various parts of North Lancashire last week, and in five days covered about six hundred miles. In addition to making the acquaintance of many picturedrome proprietors and managers he also negotiated a number of contracts for various features of which Walturdaw's are at present making a speciality.

Granger's Coming Program.

At the conference of branch managers of Granger's Exclusives, convened for last Saturday afternoon at Stoke-on-Trent, the Liverpool office was represented by their Merseyside manager, Mr. Arthur Leslie, who told me that he hoped, upon his return, to have some interesting information to impart to exhibitors in his territory in reference to forthcoming Granger productions.

C.E.A. Items.

Twelve items were set down for consideration at the monthly meeting of the North Western Branch of the C.E.A. Principal amongst them were, a letter from the branch chairman (Mr.

(Continued at foot of next page.)

WILDEST AFRICA

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Trade in the Yorkshire Territory.

Sharing Terms—Tower to Close—A Club Notice—Renting Changes—"If Winter Comes."

From our Leeds Correspondent.

THE question of sharing terms has again been raised, and the recent articles in the FILM RENTER have had the effect of making many Yorkshire exhibitors sit up and take notice. Whereas six months ago the majority of Yorkshire exhibitors dismissed the idea as impossible, mainly, I believe, because the renters' terms were so unreasonable, now there is more of a disposition to discuss the question, as there seems some possibility of arranging terms on a more equitable basis than the straight "50-50" so often proposed by the renter. On another page are two interesting articles by two prominent Yorkshire exhibitors, Mr. Arthur Cunningham, of the New Century circuit of halls, and Mr. Leonard Denham, of the Headingley Lounge. They outline schemes that certainly claim the attention and serious consideration of both renters and exhibitors all over the country.

Tower at Leeds to Close.

Meantime, now that the holiday season is drawing to a close, the daylight is very quickly shortening, and the evenings are coming in cold, business with exhibitors is looking up again. Still, things are not too good, and for many houses will never be too good again. The Entertainments Tax, the building of too many kinemas, and other circumstances have told their tale this last summer, which, it is agreed on all hands, has been the worst in the trade's history, and scores of theatres in Yorkshire have had to close down. One of the latest and most prominent of these is the Tower Picture House at Leeds, one of the first half-dozen city houses, which can hardly have been open more than five or six years.

To Whom It May Concern.

The following notice appears in the weekly trade show program of the Yorkshire Kinema Exchange:

> "Certain of our members have recently been tearing pages, paragraphs, etc., out of the trade journals and daily papers. The papers are purchased by the club for the use of *all* members; if any members desire any special portion of a paper, and will communicate with the secretary, arrangements will be made to supply his wants *after* the papers have been taken off the tables."

Trade Outing Postponed.

The unsettled weather, and the fact that so many members of the trade have been away on holiday this last month, has been responsible for the abandonment of a few social engagements. A week or two ago the Leeds kinema trade cricket club had to abandon their match with the Manchester trade team, and now, last week-end, a second trade outing from Leeds, this time to the Dukeries, had to be, at any rate, postponed to some future date.

Angling Club's Annual Match.

There is one event that must be duly noted. The Yorkshire Kinema Exchange Angling Club's annual match is to take place on Wednesday, September 19. Mr. J. T. Rothwell has secured the use of some private water, where there is excellent fishing, near Malton, and members are assured of a capital day's outing. Sim White, hon. secretary of the angling club, desires all who intend to take part in the match to hand in their names at the earliest possible moment, so that arrangements can be made for chara, etc. The fare will be 8s. Subscriptions for the angling club are now due, and payable to Mr. White.

Changes on Renting Side.

Mr. George Fountain, formerly with Kilner's Exclusives, and representative of Albert Lester in Leeds, has joined the Walturdaw Company as South Yorkshire representative under Mr. Hubert Isaacs, who is now very busy with the four very excellent films he trade showed last week. Mr. R. W. Rigg, formerly of Famous Films, is back on this territory as Notts, Derby, and Lincolnshire representative of Wardour Films. "Bob" Bruce, who was manager of the now closed branch of Kilner's Exclusives, is still carrying on for the debenture holders in the company.

Hepworth Films Via Ideal.

Mr. I. Davies, of Ideal Films, tells me that his firm took over the booking and distribution of Hepworth films as from Monday last. A trade show of the first Hepworth feature under the new arrangement, "Strangling Threads," has been fixed for September 14 at the Majestic Picture Theatre. It is an Alma Taylor picture.

"If Winter Comes."

Mr. W. W. Jay, the Yorkshire manager of Fox Films, just back from a conference in London, brings back a wonderful account of "If Winter Comes," and wishes it known among Yorkshire exhibitors that tickets for the London presentation can be had from him on application.

(*Continued from previous page.*)

J. H. Dovener) with respect to correspondence which has been taking place on the subject of the playing of the National Anthem at the end of performances in kinemas and other halls of entertainment; the refusal of Wigan Justices to alter kinema rules; and M.P.'s reasons for not voting in favour of the abolition of the Entertainments Tax. A letter from the Magistrates' Clerk of Liverpool enclosing copy of a communication addressed to kinema licensees in the City in reference to the film, "Maisie's Marriage," was also calculated to lead to some discussion.

A Wallasey Booking.

Captain Percy Dale, manager and licensee of the Royal Picture House, Egremont, showed commendable enterprise in arranging the first booking in Wallasey of the film, "Tess of the Storm Country," featuring Mary Pickford. And, anticipating a big demand to see the film, he booked it for a run of six days, commencing last Monday, the 3rd inst.

WILDEST AFRICA

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EMIL JANNINGS IN A STRIKING PHOTOPLAY.

By far the most striking of recent productions in Germany is the modern play featuring Emil Jannings entitled "All For Gold," which is the literal translation of the title "Alles Fur Geld." Undoubtedly the best title for this country is "Anything for Money." In this picture Emil Jannings proves himself to be a great comedian, a great human factor and a great tragedian. He is one of the most powerful personalities ever seen on the screen, and is supported by a powerful cast. The photography is perfect and the direction beyond all praise.

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IT WILL PAY YOU
TO GIVE YOUR PATRONS
THE BEST!

GRANGER'S
NEW
PROGRAMME

Provides
100% ENTERTAINMENT
combined with
VARIETY and QUALITY

"BIG FILMS at FAIR PRICES"
—and a Publicity Department always
at your service.

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DR MABUSE

The Film Sensation of 1923 which is still breaking records everywhere.

What the Others have done!

"We made about 140% profit on our outlay."
—*Regent Super Cinema, Portsmouth.*

"Our receipts for the week far exceeded any during the last five years."—*Sup.*

G E Le

THE SCANDAL

From the Famous Play by
HENRI BATAILLE

WITH
Hilda Bayley and Henry Victor

A STORY OF PASSIONATE LOVE TOLD ON THE SHORES OF THE MEDITERRANEAN

Produced by - - Arthur Rooke
Photography by - - Leslie Eveleigh

GRANGER-DAVIDSON SPECIAL PRODUCTION

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G E Ltd

TRAPPED IN THE MINE

With LIANE HAID

A STORY OF THRILLS AND PASSION TOLD IN THE TORTUOUS GALLERIES OF A COAL MINE.

A film which has a tremendous topical interest at the present time owing to the numerous terrible mining accidents which are reported by the press almost daily.

STERN PRODUCTION

OLE BILL of PARIS

THE
"Different Film"

Adapted from ANATOLE FRANCE'S Classic Novel, "CRAINQUEBILLE"

Produced by JACQUES FEYDER.
Titled by W. PETT RIDGE.

Featuring:

MAURICE DE FERAUDY
Of the Comedie Francaise

Daily Graphic:—"One of the few really great triumphs of the Screen"
Sunday Illustrated:—"This picture is one of the greatest the film has yet given us."
Sunday Express;—"Most human and appealing."
Kine Weekly:—"One of the finest pictures the Kinema has yet produced."
Referee:—"One of the finest films yet made."

Les Films Legrand Production

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THE DAUPHIN OF FRANCE

A wonder picture of the days when Red Revolution walked the streets of Paris

TRADE SHOWS:

LONDON—New Scala Theatre, Thursday September 6, at 3 p.m.
NEWCASTLE.—Empire Cinema, Grainger Street, Thursday, September 6, at 11-15 a.m.
BIRMINGHAM.—Picture House, New Street, Friday September 7, at 11 a.m.
SHEFFIELD.—Tivoli Cinema, Norfolk Street, Friday. September 7, at 11 a.m.
LIVERPOOL.—Futurist Picture House, Lime Street, Monday. September 10, at 11 a.m.
LEEDS.—Cinema Exchange, Tuesday. September 11, at 11-40 a.m.
MANCHESTER.—Deansgate Picture House, Tuesday September 11 at 11 a.m.
CARDIFF.—Cinema Exchange, Friday, September 14, at 3 p.m.

GRANGER-VITA PRODUCTION

LOVE'S TRIUMPH

Being the love story of Don Ramiro

A Gorgeous Spectacle of Old Castile in the days of the Conquest of the Moors.

With MAX NEUFELD as Don Ramiro.

Length 5,200 feet. "U" Certificate.
London Release, December 31, 1923.

LONDON TRADE SHOW: New Scala Theatre, Tuesday September 18, at 3 p.m.

Granger-Vita Production.

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FERRAGUS

From BALZAC'S thrilling mystery novel
"THE STORY OF THE THIRTEEN
Produced by - - - GASTON RAVEL
With STEWART ROME
RENÉ NAVARRE & ELMIRE VAUTIER

London Release: January 14, 1924.

LONDON TRADE SHOW:
NEW SCALA THEATRE,
Tuesday, September 25, at 3 p.m.

LES FILMS LEGRAND PRODUCTION

G E Ltd

THE TALES OF HOFFMANN

Three love adventures taken from Hoffmann's "Strange Tales."

With Max Neufeld & Dagny Servaes

Length 7,000 feet. "U" Certificate.
London Release, January 28, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE
Tuesday Oct. 9 At 3 p.m.

GRANGER-VITA PRODUCTION

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THE MEMOIRS OF A MONK

A great story of Passion and Intrigue in the days of Poland's magnificence.

With Max Neufeld and Magda Sonja

Length 6,600 feet. London Release, Feb. 11, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE,
Tuesday October 23, at 3 p.m.

GRANGER-VITA PRODUCTION

G E Ltd

M'LORD O' THE WHITE ROAD

From the Novel by CEDRIC D. FRASER
Produced by ARTHUR ROOKE
Photography by LESLIE EVELEIGH

A wonderful story of the Regency Period, full of Thrills and Romance.
With VICTOR McLAGLEN in a dual role
MARJORIE HUME and All-Star Cast

Released February 4, 1924—All-British Film Week

LONDON TRADE SHOW:
NEW SCALA THEATRE,
Tuesday November 6, at 3 p.m.

GRANGER-DAVIDSON SPECIAL PRODUCTION

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Charles Christie on "Hollywood" Comedies.

Tips to Exhibitors for Advertising Lighter Side of Program.

A VISITOR from Hollywood *via* Paris this week is Charles Christie, business manager of the well-known Christie Comedy Film Company. Following the recent example set by his brother, Al Christie, who has recently returned from a protracted holiday in Europe, Charles has been on holiday in Paris for a fortnight, and has come to continue it in London, where he is also taking the opportunity to discuss with his European agent, Mr. J. H. Taylor, and with Messrs. A. C. and R. C. Bromhead, of the Gaumont Company, Ltd. (solo distributors in Britain of the Christie Comedies), future plans of production.

Their Varied Appeal.

"It is gratifying to hear from Messrs. Bromhead," said Mr. Christie, "that the new Hollywood series of Christie Comedies which the Gaumont Company, Ltd., are releasing shortly, have met with such widespread practical appreciation from exhibitors. In our opinion, this series is a long way in front of anything we have ever made before, but we are not satisfied even with this success, and we want to make our productions still bigger (except in length) and better, and it is to this end that both my brother, Al, and myself, have been travelling around the world, ostensibly on holiday, but still with eyes and ears open for new ideas. What we are particularly aiming at is variety. You can see what I mean if you glance at the first eight subjects which the Gaumont Company, Ltd., are putting out in our new series. 'Pardon My Glove' introduces boxing; 'Let 'er Run,' racing; 'Son of a Sheik,' burlesque of the desert pictures; 'Choose Your Weapons,' burlesque of Puritarian melodrama; 'Chop Suey' takes us to the Orient; 'Ocean Swells' features the sea; 'In Dutch' is based on the men's club idea; and 'Hazel from Hollywood' is a funny incident of trying to get into the movies.

Growing Popularity of Short Features.

"We have now definitely decided to bring the company to London next year to make some comedies, and on the same trip we shall probably make a series of comedies on the Continent as well. Please bear in mind that all this expenditure of time and money is put into two-reel comedies, a class of subject which for a long while was regarded of little account by the exhibitor. There is an old saying that 'one never misses the water till the well runs dry.' I do not know the tendency in Great Britain at the moment, but in America I can assure you that the exhibitor has at long last realised how the long feature has been encroaching on his program, and has suddenly awakened to the value of the two-reel comedy. There is now a definite trend towards shorter features back home, and no features are now being made, with the exception of the big supers, of course, over six reels in length. Whilst on the subject of the importance of a comedy to the bill, I am much surprised to find that during the two years since I last came here there has been absolutely no progress towards advertising comedies. Here is a unit in the bill for which your exhibitors pay good money and never advertise it. After all, can you find a store that buys a line good enough to stock and then hides it away on shelves? No, sir. Such a store takes good care that it has show cases for everything worth selling. Why don't your exhibitors do the same? In America they realise this, and now the comedy is getting featured in the advertising as well as the drama.

Burlesque of the Profession.

"By the way, I would like to give exhibitors here a tip about 'Hazel from Hollywood.' This comes in with the several big pictures which have been produced, and I suppose will be released here in the autumn, based upon the professional side of our business, like the Famous-Players' pictures, 'Hollywood,' 'Mary of the Movies,' 'Souls for Sale,' etc. Our picture, of course, is a burlesque on general lines of the breaking into pictures, but the exhibitor who runs 'Hazel from Hollywood' ought to be able to capitalise some of the publicity being given to this particular type of subject."

"LES HOMMES NOUVEAUX" FILMED.

F.B.O. announce that they are distributing "Man and His Gods," the screen version of Claude Ferrare's famous novel, "Les Hommes Nouveaux," which is presented by M. Alexis dal Medico. The production has the distinction of being the first kinematograph film to be made in Morocco, where the story is laid. Claude Ferrare is better known to British readers through his novel, "The Battle," and "L'Homme qui Assassina," which was so very successfully filmed by the Paramount Co. The production has received the highest praise in the French Press, and it will provide refreshing material for kinema-goers, as it represents the highest example of French art, and is interpreted by a strong cast of Parisian players, including Mdlle. Ferrare, of the Opera-Comique, and Georges Melchoir, whose work as Capt. de Saint-Ivit in "Atlantide," was greatly appreciated. The leading rôle of Amédé is interpreted by M. Donatien, who, in conjunction with M. Violet, one of the leading French metteurs-en-scène, is responsible for the production. The trade show of this unique picture took place at the Shaftesbury Pavilion yesterday morning.

WILDEST AFRICA

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

The Prestige of "Bella Donna"—Clarion's British Offerings — Former Manchester Renter to tour States with "Wildest Africa"— The Hepworth "Cross Over" — Kilner's Close Down

By "THE FILM RENTER" REPRESENTATIVE

IN "Bella Donna," which Famous-Lasky screened at the Piccadilly on Thursday morning, it is confidently claimed that the exhibitor has a film containing a hundred per cent. entertainment value, and one, too, which will appeal to every possible type of patron. Here are some outstanding points in connection with it: (1) "Bella Donna" is Pola Negri's first American-made picture; (2) Its author, Robert Hichens, is in the first flight of popularity with novel readers, and many of his books have already been successfully filmed; (3) It has also been dramatised, the leading part in the play being created by Mrs. Patrick Campbell.

Mentioned in Court.

If "Bella Donna" had been on the eve of release, say, about nine months ago, one could hardly have resisted stressing another point in its favour as a "showman's proposition." The book on which it is based, it will be remembered, came in for a good deal of mention at the trial of the notorious Mrs. Thompson. People heard of it then who had not heard before, and those who knew it knew it "all the more" owing to the numerous references made to it at the Old Bailey. But, of course, film producers cannot be expected to anticipate real life as well as to photograph fiction. If they could they would, no doubt, have ordained that the showing of "Bella Donna" in England should synchronise with the report of the Thompson-Bywaters trial. Then the exhibitor would have had the most topical drama of the day. Even as it is this new Paramount offering comes trailing clouds of publicity behind it which cannot fail to have its due effect on the box office. A full review of this subject appears elsewhere in the present issue.

British Subjects for Clarion.

The Clarion Film Agency (as intimated briefly in these pages a week or two ago) will shortly be showing the local trade two well-starred British productions, one a comedy, and the other a drama founded on a serious story by Mrs. Gaskell, Lancashire's classic novelist. The story is "The Manchester Marriage," but the film is entitled (provisionally, at any rate) "Heartstrings." The name of "Manchester" might carry no great weight with picture patrons outside this county, but the original title of Mrs. Gaskell's book would assuredly make a stronger appeal to Lancastrians than that which it is proposed to substitute for it. In any case "Heartstrings" strikes one as an exceedingly poor attempt at a title. Besides the fact that it is weak and anæmic in itself, there must have been hundreds of "Heartstrings" in the history of the kinema. If it is finally decided to depart from the name which the authoress gave to her creation, it is to be hoped that something more compelling and original than "Heartstrings" will be found for it.

Something Good for Film Festival.

Especially as such a galaxy of talent has been employed to interpret it. The B. & C. Company (the producers of the picture) are to be congratulated on the fine cast they have got together. Mention need only be made of Gertrude McCoy, Edith Bishop, Sydney Fairbrother, Russell Thorndike, and Victor McLaglen to prove that this new British film is not likely to fail for lack of dramatic and artistic acting of the highest order. The lighter subject which the Clarion are to handle here is called "The Audacious Mr. Squire," the leading stars in which will be Jack Buchanan (of "Battling Butler" fame) and Mlle. Valia. Miss Seligman announces that she hopes to be able to fix the release date of these two productions in this territory for the Lancashire All-British Film Week, February 18, 1924.

Former Manchester Renter in New Rôle.

When "Wildest Africa" opens at the Winter Gardens (not the Royal, as stated last week) on September 17 it is expected that many people connected with educational and religious institutions will avail themselves of the invitation given them by Capitol Productions to be present. Leaders of the local Boy Scout movement are also likely to be present in force at the first performance, which will practically serve as the trade show for the whole territory. It should be mentioned that the negotiation between Lecture Films, Ltd. (the owners of the film), and the Capitol for the handling of "Wildest Africa" for the United Kingdom were conducted by a former well-known Manchester renter, Mr. F. N. Redhead, late senior partner of French and Co., whom we are glad to see back on his old ground.

Will Lecture to Film in States.

"Wildest Africa" (now re-edited for a more "general" public than that which went to see it in London) will be lectured to wherever it is shown by Captain C. Lostock Reid, F.R.G.S., F.R.C.I., and Major Cecil Kinnaird. The experiment of giving descriptive comment on travel and exploration pictures to the accompaniment of soft, flowing music has proved highly successful in the past, and the lecture part of "Wildest Africa" is not likely to turn out any exception to the rule. It is interesting to note that Mr. Redhead himself will shortly be taking this film over to the States for exploitation there, where he will assume sole direction of both the screening and lecturing.

A Strong Combination.

Mr. Caplan, of Ideal, has this week been busy effecting the

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55 0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - £77-2-6.

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,
105/7 Corporation Street, Manchester.
'Phone: 9023 City. N. Manager: E. W. HORDER
LONDON: 91, SHAFTESBURY AVENUE, W.1.

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SOUTH WALES NOTES

FROM OUR CARDIFF CORRESPONDENT

THE appointment is being made next week of the secretary of the Glamorgan Cinema Club at Cardiff. Over six hundred applications have been received, and a short list has been made.

Trade Improving.

Business is improving throughout the South Wales territory. Many of the exhibitors who had closed their books are now booking for the winter months, and altogether trade is looking up. Bad weather has meant better business for kinemas, and a continuation will mean still better business.

With the Renters.

Mr. Coutts, of Walturdaw, is more than pleased with the reception of the film, "A Strong's Man's Love," about which eulogistic references appeared in the "Daily Mail." The film has been most cordially received here. Mr. Coutts has another good film to be trade shown, namely, "The Girl Who Came Back."

* * * *

Mr. H. C. Godfrey, of Western Import, held a trade show on Friday of "Jacqueline" at the Capitol Cinema, Cardiff. He also held a trade show on Friday last of "Lost in a Big City" at the same kinema, which was equally successful.

* * * *

The trade is looking forward with interest to the trade shows by Gaumont of "Lights of London" and "Squibs, M.P." A. Verron, of that firm, will hold a trade show of "Little Clown," featuring Mary Miles Minter, and a selection of "Paul Parrots" at the Cinema Club on September 11.

An immense attraction which should be carefully watched for is "Shackleton's Antarctic Expedition," which is being released by Dramatic in December, so Mr. Walter Ballard reports.

* * * *

Miss D. Cohen, of Butcher's Films, announces that the "School for Scandal," having now been completed, will be trade shown at an early date. Already numerous inquiries have been received for this film and a big demand is anticipated. This production will be followed by "High Stakes," a racing film rather out of the ordinary.

* * * *

Mr. Ben Simmons predicts that "Bella Donna," with Pola Negri, will be one of Paramount's famous box-office attractions when released. The trade show is officially announced to take place at the Cardiff Cinema on September 15, at 11-15 a.m.

Ideal Active in Cardiff.

Ideal's big winner, "Should a Doctor Tell?" has been booked to the Cardiff Cinema for a quick release, and will be boomed in the usual Ideal way, which has now become quite a feature in Cardiff.

The first big Hepworth super production, "Strangling Threads," was shown at the Cardiff Cinema on Wednesday, and the subject received nothing but praise, many exhibitors stating that this film is undoubtedly Mr. Hepworth's finest effort in screen production. We understand that the film is scheduled for immediate release.

WILDEST AFRICA

ROUND THE MANCHESTER TRADE—*Continued*

"cross-over" of Hepworth films to his own company, by whom they will, in future, be booked. The transfer has been effectively carried out, and though Mr. Caplan will have to negotiate "Strangling Threads" they are not calculated to impede progress at the Ideal office—quite the contrary, in fact. Good accounts of this film have already appeared in the lay Press (the "Times" describes it as a "sound melodrama of domestic life"), and Ideal's Manchester manager has undoubtedly a strong Hepworth card to lead off with. His own firm's program just now lacks nothing in virility or variety. "Out to Win" had an especially good reception at the Deansgate on Tuesday morning.

Mems. of the Moment.

Mr. Harry Maxwell, of the Dispatch Film Service, is arranging a special trade show in Manchester of the latest Harold Lloyd comedy, "Safety Last," for the benefit of those exhibitors who were unable to see it at St. Annes.

* * * *

Waitresses have been on strike at the Piccadilly Theatre café as a protest against a reduction in wages. The girls picketed the restaurant, where non-Union labour has now been engaged.

* * * *

"Guy Fawkes," the new Stoll film, featuring Matheson Lang, met with an enthusiastic reception at the Piccadilly on Tuesday morning.

* * * *

The Deansgate has been doing splendid business all the week with "The Pilgrim." For the first three days the Chaplin picture was supported by "The Man From Blankley's," a film version of Anstey's play, in which the part created by the late Sir Charles Hawtrey is taken by Robert Warwick. A wholly admirable program on the light side.

* * * *

The Kilner Branch in Cathedral Gates has been closed down this week, and Mr. Tom Preston is now open for an engagement.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

FIVE POUNDS REWARD

LOST!

FIVE REEL FEATURE ENTITLED:
"SURVIVAL OF THE FITTEST."

JACK SUNDERLAND (Vivid Exclusives) will be pleased to hear from any Exhibitor who has had this feature offered him.

Anyone finding same and returning it to undermentioned address can claim the above Reward.

VIVID EXCLUSIVES, 13-15, Ducie Street, Manchester.

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Scottish Notes and News

The Percentage Question—Granger's "Ole Bill"—Welcome for Simultaneous Signing.

From Our Glasgow Correspondent.

MANY managers have strong opinions on the sharing terms question, which they do not wish mentioned, because, as they do not book the films, and their personal views may not be those of the directors of the hall they manage, their position is difficult. One man, in a conversation I had with him the other day, said that he, personally, would have nothing to do with sharing terms in any shape or form. He gave several cogent reasons. "It is quite evident," he said, "that it is another attempt of the distributors to squeeze more money out of the exhibitors. Not out of the public, mark you, for the public won't come in additional numbers to the kinemas except for one or two attractions featuring stars who made their name years ago, and not yesterday. Those particular feature films are known to every manager, and need not be named. The renters ask, and get, high prices for a three days' run, or it may be a week's run. Now suddenly we are told that a certain firm will only let out their films on the sharing terms system. What are those films that are being talked about? The firm say they cost hundreds of thousands of dollars, and are sure to pack every house where they are shown. And to prove this they declare that bookings shall be on a percentage basis, and not on a hire price. It might be fair to the exhibitor, but in nine cases out of ten, if the distributor wants a guarantee first, it proves that he is playing safe, and wants about a third of the hire fee he would ask, and stands every chance of getting out with a substantially bigger sum than is his fair due. And, any way you look at it, the exhibitor never has any hope of a booking exceeding his expectations by an unexpected crush on the box-office."

Ole Bill—Old Dear!

The charming performance of Maurice de Feraudy ought to make the Granger-distributed photoplay, "Ole Bill of Paris," a distinct success, if one may judge from the trade show which was held in La Scala last week. There is a quiet relish about the whole production which ought to go down well with Scottish audiences. I say "ought": the film deserves to be as successful as any of J. M. Barrie's chuckling comedies.

Pre-Release.

From Mr. Dent, of Waverley, I learn that the big German production, "Iniquity," will have the honour of being pre-released. The date will be some time next month, and I surmise that a Sauchiehall Street house has kept a blank date for the film. Other Waverley attractions are being kept well to the fore by Mr. Dent, who reports continued good business for many of his other features.

Simultaneous Signing.

"The exhibitors all like the idea of simultaneous signing" is the cheery message I have from Mr. Shepherd, of A.F.N. There can be no doubt that the A.F.N. has scored a decided point by the introduction of this method of doing business. So far as a contract can be made reasonable, fixing to both parties at the time of signing the document under discussion is as binding as an agreement can be. That is the prevailing opinion of those who are in the entertainment business. "It won't do any harm, and it may do a lot of good," was how one cautious manager put it to me.

With trade shows regularly every week, First National's private theatre in Bothwell Street will be well attended during September. On Friday of this week Douglas McLean is featured in an Ince production, "A Man of Action," while on Friday next, at 11 o'clock, "Slippy McGee" will be presented.

Slides from the Renters.

"The School for Scandal," handled by Butcher's, will be trade shown soon.

The Bedford Cinema, in Eglinton Street, will be re-opened shortly.

A PLYMOUTH FAILURE.

FROM OUR OWN CORRESPONDENT.

LACK of support for country picture houses and the prevailing unemployment were the causes of failure given by Reginald Charles K. Budge, of the Cinedrome, Plympton (near Plymouth), whose creditors met at Devonport on August 28. The estimated deficiency was £1,512 10s. 3½d. the liabilities being £1,555 16s. 9d. and assets £43 0s. 5½d. It was estimated that a net trading loss of approximately £3 10s. had been incurred weekly since October 1, 1918. The Official Receiver stated debtor was originally a sick berth steward in the Navy, leaving the Service on pension in 1911. In 1918 he opened the Plympton Cinedrome with a capital of £15. Two years later he opened the Cinedrome, Ivybridge, a neighbouring small town. At first the venture paid, but an epidemic of influenza operated as a set back and the closing of a paper mill at Ivybridge in 1920 seriously affected the Cinedrome there. Business also fell away at Plympton owing to the reduction in staff at a clay works in the vicinity. Debtor also attributed his position to the reduction in railway fares and increased facilities for getting to Plymouth, with the result that his patrons now visited the Plymouth Picture Houses. The public examination was fixed for October 12.

WILDEST AFRICA

F.B.O. beg to inform exhibitors that their Poster Department, formerly situated in Hanway Street, has now been removed to 90, Dean Street, London, W.1.

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BETTY COMPSON

PHOTO. ERNEST H. MILLS

W. & F.

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GRAHAM CUTTS

production

WOMAN TO WOMAN

FROM THE PLAY
by
MICHAEL MORTON

PREMIER PRESENTATION
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THEATRE
SUNDAY
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"ONE EXCITING NIGHT"

"Absolutely the only new thing in motion pictures this year!"

From Exhibitors—from Audiences—from Critics—from Picture Experts—comes this comment again and again.

Here is a Picture which has EVERYTHING any Exhibitor could ask. It satisfies box-office demands and also pleases immensely any type of audience.

It is the **something new** in pictures every Exhibitor is seeking.

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ALLIED ARTISTS' CORPORATION LTD.

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)

Head Office: 86-88, WARDOUR STREET, LONDON, W.1:

Telephone: REGENT 5516, 1778, 1779 Telegrams: "Allartisco, Westcent, London."

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FILM EXPLOITATION

CAREFULLY planned and organised exploitation is to-day a factor of immense importance in the successful marketing of films. The general recognition of the fact that the real demand for good pictures comes from the cinema-going public and not from the exhibitor is reflected in the extensive general publicity campaigns which have heralded the coming of nearly every important film production in recent years.

PRACTICALLY the whole of this advertising, involving the use of a wide variety of media has been entrusted to the care of the United Kingdom Advertising Co., Ltd., mainly because of the efficient service and personal attention which the organisation provides. The following list comprises some of the most important screen successes, the advertising for which has been placed in the hands of the United Kingdom Advertising Co., Ltd.

THE FOUR HORSEMEN OF THE APOCALYPSE
DOUGLAS FAIRBANKS IN ROBIN HOOD
QUEEN OF SHEBA
WAY DOWN EAST (Outdoor advertising)
ONE EXCITING NIGHT (Outdoor advertising)
HUNTING BIG GAME IN AFRICA (Outdoor advertising)
THE COVERED WAGON (Outdoor advertising)
MORIARTY
THE THREE MUSKETEERS (Douglas Fairbanks)
THE GLORIOUS ADVENTURE
PADDY-THE-NEXT-BEST-THING
THIS FREEDOM
THE PRISONER OF ZENDA
THE CHRISTIAN
EARTHBOUND
THE OLD NEST
DR. FU MANCHU
OVER THE HILL
NERO
FLAMES OF PASSION
BROTHERS UNDER THE SKIN
WILDEST AFRICA
YANKEE AT THE COURT OF KING ARTHUR
THE PRINCE OF LOVERS
SHACKLETON'S QUEST
THE GAME OF LIFE
ENEMIES OF WOMEN (Outdoor advertising)

and many others

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25, SHAFTESBURY AVENUE, PICCADILLY CIRCUS, LONDON, W.1

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Telegrams—"Alsafraz, Piccy, London."

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'Bus, Tram and Tube Advertising.
Post Office Advertising.
Distribution amongst Libraries, Clubs, Hotels, &c.
Distribution—House to House.
Sign Making and Painting.
Boardmen, Day and Night.
Electric Sign Advertising.

The Company controls upwards of 100 prominent 48-sheet positions on panelled hoardings in and around London.

The Managing Director personally supervises all work entrusted to the Company and at least one responsible representative of the Company is at the service of clients if required on Sundays, and every evening after the usual office hours.

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CAN YOU MATCH THESE FOR

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in the Thrill-a-Minute "IDEAL" Production

"HUTCH STIRS 'EM UP"

"A sound Showman's proposition for every type of audience"
– *Bioscope*

"OUT TO WIN"

DENISON CLIFT ART PRODUCTION
Starring
CATHERINE CALVERT & CLIVE BROOK.

HODGE-PODGE

The brilliant one-reel novelties by Lyman H. Howe the producer of "A Ride on a Runaway Express"

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IDEAL FILMS Ltd.

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Important NEW OFFERINGS

VARIETY & DRAWING POWER ?

OUT TO WIN.

IS

The exciting play by Roland Pertwee & Dion Clayton Calthrop which ran at the Shaftesbury Theatre through the torrid Summer of 1921.

The fight to Death in the blazing air-ship is alone enough to draw the town.

SHOULD A DOCTOR TELL?

(Produced under the supervision of G.B. SAMUELSON)

The Great Film with the enthralling subject and the magic title.

Starring HENRY VIBART *and* LILIAN HALL-DAVIS.

"Nothing so genuinely thrilling has been seen since the Finale of 'Way Down East'."

– Sketch

COLONEL HEEZA LIAR

IN

13 CHAMPION NEW LAUGHABLE WHOPPERS" (one reel)

"I can most cordially recommend Exhibitors to book these pictures"

– W.G. Faulkner in Film Reviews.

"Remarkably Laughable"

– The Cinema

"Amazingly clever"

– Bioscope

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More than

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A new series have just been completed by

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NEW ERA FILMS LTD.

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TRADE SHOW:

:: Thursday September 13, at 11-15 a.m. ::

Shaftesbury Pavilion, Shaftesbury Avenue, W.

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JACKIE COOGAN IN "CIRCUS DAYS."

Scenes from Coogan's new picture in which this popular little screen artiste is featured in a story of the Circus.

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Trade Movements in the Midlands.

Simultaneous Signing—First National News—European Changes—A Pearl Note.

By our Birmingham Correspondent

CALLING at the Birmingham Branch of Associated First National, I had the good fortune to meet Mr. P. Phillipson, general sales manager, who was on his tour of the provincial territories seeking first-hand opinions from leading exhibitors upon the company's new contract system. "I have visited Glasgow, Newcastle, Manchester, Liverpool before coming here," remarked Mr. Phillipson, "and nowhere have I heard a single word of complaint regarding it. Exhibitors were delighted with it, and on the question of the much-debated Clause 18, not one of those spoken to saw any cause for alarm. Many realised that it was nothing more than a perfectly reasonable safeguard for both parties. They were satisfied that the loophole suggested by letters in the trade Press did not exist, as in the event of a clashing of dates occurring the contract could not be finally repudiated until the exhibitor concerned had found it impossible to provide an alternate date."

The Final Step.

The last has apparently been heard of the proposed Orient super-kinema which was to have been erected in the centre of Birmingham and which its sponsors boasted would prove a serious rival to the Futurist. Various efforts to raise the wherewithal to build this palatial hall proved unsuccessful, and now the site, together with the old buildings, are advertised for sale.

Modest but Useful.

A modest but still useful sum was raised by the Palladium, Hockley, for the Lord Mayor of Birmingham's Distress Fund for sufferers from the recent floods. The special Sunday show arranged by Mr. W. Maund, the tactful and enterprising manager of the Palladium, produced a sum of £27 10s. 0d.

First National News.

Mention of floods reminds me that the damage done to the Associated First National Co.'s private theatre has been made good. Exhibitors who accepted Mr. C. H. Sanders' invitation to the private screening of "The Hottentot" found the theatre tastefully decorated, well-equipped and comfortably furnished.

To-morrow (Sunday) Mr. Sanders commences the screening of the 1924 features with Douglas McLean in "A Man of Action." These shows will be held weekly, and will be followed on Tuesdays by twice daily screenings, at 11 a.m. and 3 p.m.

European Changes.

Changes of staff are reported from the Midland offices of the European Co., where Mr. S. Jackson is in charge. Mr. G. Chester, until recently with the Fox Co. in Birmingham, has been appointed outside representative for the city and district, while Mr. M. Middlebrook, formerly with Allied Artists at Newcastle-on-Tyne, is now covering the Notts and Derby territory for the European Co. Messrs V. Jones and L. Blond, the other outside representatives, are carrying on as usual. Mr. Jackson will shortly announce trade show dates of seven new features.

Another Appointment.

By the way, Mr. H. Bernon, who formerly watched the interests of the European Co. at Nottingham, is now on the staff of the Midland Independent Renters, Ltd.

A Pearl Note.

The numerous friends of Mr. Mortimer Dent (Pearl Films) will be gratified to know that following a holiday he has recovered from the injuries received in his recent motor accident in Lancashire. "The Pilgrim," which had its first run at the P.C.T. hall this week, has been booked for upwards of a hundred runs in the Birmingham area.

Briefs of Interest.

Mr. E. Carr, of Allied Artists, states that the Mary Pickford feature, "Tess of the Storm Country," will start on ten concurrent runs in the Birmingham area on Monday next. His forthcoming offerings include "The Girl I Love" (Charles Ray); "The White Rose" (D. W. Griffith production); and "A Woman of Paris" (directed by Charles Chaplin).

Mr. A. Ashley, of Coulthard Films, announces that he is now open for bookings on that strong attraction, "Chu-Chin-Chow."

Upon his return from a brief holiday at Brighton Mr. Leo Edgar (Butchers) stated that to-morrow (Sunday) "The School for Scandal" will await exhibitors at New Street Picture House.

"Daughters of the Rich," to be trade shown at the Picture House, Birmingham, on Tuesday next, marks the commencement of a quartette of daily screenings of Walturdaw "Preferred" Pictures by Mr. Bertram Wilson.

HIGH ACTIVITY AT PICKFORD-FAIRBANKS STUDIOS

THE Pickford-Fairbanks studios at Hollywood present scenes of intense activity these days. While Douglas Fairbanks is industriously hammering away on "The Thief of Bagdad," his forthcoming film feature, in which he has set for himself the task of outdoing his production of "Douglas Fairbanks in Robin Hood," Jack Pickford's company is taking a trip through the blue grass country on location for exteriors for "Valley of the Wolf," which he is making for release through Allied Artists Corporation. All told, there are a thousand names on the studio pay roll.

Working on the stage amid a seeming confusion of sets still under construction—sets which are as different as night from day—is all taken as a matter of course by the technical force. Due to the fact that each organisation uses an orchestra during the rehearsal and shooting of the scenes, a system of whistled signals has been arranged so that the "You've Got to See Mammy Every Night" of a gay scene in a Kentucky mountaineer's cabin may not break in on the heavy and dolorous lament which is spurring on the actors in an oriental murder scene. The orchestras work in relays.

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News and Notes from Newcastle.

Late R. G. Elder's Kinema Ventures—Pictures and Boxing—New Venue for Trade Show—Round the Renters.

From our Newcastle Correspondent.

AS reported in our last issue, a well-known member of the entertainment industry has passed away in the person of Mr. R. G. Elder, who died at his residence 16, Warton Terrace, Heaton, Newcastle. Mr. Elder, who had been in failing health for the past six or seven years, was a native of the city, and throughout his life was connected with entertainments of various kinds. At one time he took Drury Lane dramas on tour, afterwards becoming manager at the Grand Theatre, Byker. Along with Mr. Stanley Rogers, of North Shields, Mr. Elder was joint proprietor of the Hippodrome Picture Playhouse, New Silksworth, and had been connected with this house of entertainment for the past eight or nine years. Previously for many years he was manager of the Theatre Royal, Middlesbrough, prior to which he managed a theatre at Hyde, near Manchester. At the interment at Heaton Cemetery on Thursday, August 30, the Northern Branch of the C.E.A. was represented by Mr. J. S. Snell, Gateshead; Mr. F. W. Morrison, Dunston; Mr. B. T. Rumball, Heaton; and Mr. Alfred Smith, Secretary; while from the Hippodrome Picture Playhouse, New Silksworth, Mr. John French, manager, and Mr. H. Fox, musical director, attended. Wreaths were sent by Mr. Stanley Rogers and the members of the staff of the New Silksworth Hippodrome Picture Playhouse.

A New Venture.

I learn that Mr. W. Eckert, a Middlesbrough auctioneer, is undertaking a new venture. He is going to open a theatre, which has a seating capacity of 4,500, in the town. There will be film programs and the projector will be at the back of the stage. Mr. Eckert, I understand, intends to set apart one day a week for boxing tournaments.

Trade Wedding.

Mr. R. L. Waters, who is in charge of the exclusives department at Gaumont's Newcastle Branch, was married on September 3. His bride is Miss Asquith, who is also employed at the Newcastle office of the firm. Mr. Waters has put in ten years' service at the Newcastle Branch, and his bride has eight to her credit. To mark the occasion, the company presented each of them with a cheque, and the managing directors have given them a clock. The present from the staff of the local office was also a clock.

Putting "The Hottentot" Over.

During the screening of "The Hottentot" at the Queen's Hall, Newcastle, a good stunt was adopted in putting it over. Three men dressed as jockeys, and each carrying a framework hobby horse to give the appearance of the men riding, paraded the streets of the city. Much attention was directed to the turn-out, and particularly to one of the paraders, who evidently possessed the showman's spirit, and acted the restive and high-spirited steed to perfection.

Change at the Gaiety.

The Gaiety Theatre, Newcastle, which for a number of years has been run as a kinema by the Bros. Baker, has lately been taken over by Mr. Stanley Rogers, of North Shields, a prominent exhibitor in the territory.

Gaumont's Enterprise.

Mr. H. Holdstock, manager of Gaumont's Newcastle Branch, has instituted a new departure, inasmuch as he held a trade show at Workington this week of "Fires of Fate." This film, by the way, has been a big success in other parts of the territory, and the Workington exhibition gave the Cumberland and Westmorland showmen an opportunity of judging for themselves the merits of the production. Mr. Holdstock also wishes exhibitors to note that there has been a wholesale reduction in the price of spare parts for Gaumont's mechanisms.

Stoll Business.

Mr. R. Tapply, local manager for the Stoll Film Company, is quite pleased with the business he has done with "Indian Love Lyrics" and "Samson and Delilah," both of which have gone very well. On Tuesday he screened "Guy Fawkes" to the trade, and he states there are indications that it will prove even more popular than "Dick Turpin."

Red Indian Stunt.

Mr. J. G. Middleton, the manager for the Newcastle Centre of Famous-Lasky, informs me that he is very busy dealing with the new output which has just commenced. "The Covered Wagon" will have the assistance of Red Indians, who have arrived in this country for the purpose of putting over the film.

Ideal Pictures.

Mr. B. Rose, the local manager for Ideal Films, is having a busy time dealing with orders and inquiries for his latest subjects, "Hutch Stirs 'Em Up" and "Out to Win." At the beginning of the month he commenced to handle the Hepworth productions.

EXPANSION OF FOX IN EDUCATIONAL FIELD

OPPORTUNITY FOR AMATEURS

AN important announcement from the Fox Company states that they will pay liberal prices for short, entertaining moving pictures of actual life in any part of the world. The quaint, the picturesque, the startling and thrilling, the unique, the laughable; the adventures and eccentricities of men and women, the charm of little children, the appeal of animals, the lure of the outdoors, the romance of science and industry; the drama of sea, desert, and jungle—this is what is wanted.

Subjects that run between 500 and 900 feet (after final editing and titling) are most desirable, but longer and shorter subjects are acceptable. Original negative in first-class condition must be available for all subjects submitted. Further particulars are obtainable from the London offices of Fox Film Company.

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CHRISTIE'S WARNING TO SCREEN STRUCK

FILM INDUSTRY OVERCROWDED

AL CHRISTIE, the pioneer Hollywood producer and head of the well-known film producing organisation bearing his name, has expressed the opinion that some means should be found for continual and systematic warning of the public that the rank and file of the motion picture profession in Hollywood at the present time is vastly overcrowded, and that no reputable film companies are advertising for inexperienced amateurs to make an entrance into the business.

Christie's remarks are naturally concerned only with conditions in America, but, as a matter of fact, they apply equally well to this country, where the same conditions of unemployment in the film profession exist.

Christie made his statement in reply to a newspaper correspondent who was complaining that, whereas there are thousands of extras and small-part actors and actresses finding it difficult to find a job, film companies are advertising in newspapers all over the United States for talent and new faces for the movies.

Christie says: " I do not say that such advertisements do not appear, but what should be indicated very clearly to the public is that the established film companies are not advertising for applicants. These advertisements are nearly all inserted by promotion companies, who wish to get movie-struck people either to take courses in ' make-up ' and acting, or to take up shares in picture enterprises in order to get a chance to work on the screen. Any sane-minded person might realise that the commercial possibilities of pictures enacted by a bunch of raw recruit stockholders are very slim.

" This has been given publicity many times before, but it needs continual mentioning to convince people of the well-nigh impossible chance of breaking into the studios. Naturally we are in a position to view this influx of new people every day. When it became known that we were about to commence on the new series of big comedy productions, ' The Hollywood Comedies,' which the Gaumont Co., Ltd., are releasing in this country, thousands of men, women, young people and children came to us every month, with the general impression that the best way to start was in comedy work. This is another misapprehension, because, in point of fact, comedy work, and especially farce, requires a more definite training and sometimes more skill than certain work in feature productions.

"And then there is the screen-opportunity contest, which is usually done primarily to secure publicity, and which always stirs up the spark of eternal hope in thousands of human breasts. Of course, many contest winners have eventually succeeded in the movies, but for every prominent actress who has become known through such a contest there are a hundred who have risen to good positions through the gruelling job of working up the ladder by the ' extra ' route. And it is this latter field which is jammed full."

"OLD BILL" AND "OLE BILL"

BRUCE BAIRNSFATHER V. GRANGER'S EXCLUSIVES

IN the Vacation Court before Mr. Justice Russell on August 29, the case of Captain Bruce Bairnsfather v. Granger's Exclusives, Ltd., was heard upon the application of the plaintiff for an interlocutory injunction. Mr. Hurst, K.C., in support of the motion said it was to restrain the defendant from advertising, selling, hiring, distributing and exhibiting any kinema film under the title of " Ole Bill of Paris," and from issuing or causing to be issued any posters or other illustrated advertisement containing any illustration representing and being a colourable illustration of " Old Bill," created by Captain Bairnsfather, and from passing off the defendant's film as and for that of the plaintiff's. In December, 1922, Captain Bairnsfather agreed to write a new story called " Old Bill Through the Ages," and granted to the Ideal Films, Ltd., the copyright of the story for the purpose of producing it as a film. It was an historical work. In January Captain Bairnsfather assigned to the company the rights for ten years. The film had been made and was ready for production within a week or so, and it had been advertised from December, 1922.

The defendants were film renters and it came to the notice of the plaintiffs in July last that they were advertising the film, " Ole Bill of Paris. The plaintiff's case was that the production of this film under that name was directly calculated to lead people to believe that it was associated or connected in some way with Captain Bairnsfather's.

Mr. Montgomery, K.C., for the defendants, denied that it was ever intended to associate the production with Captain Bairnsfather's " Old Bill." Defendant's film was from a French production which had been exhibited in France for several months. It was adapted from the novel, " Crainquebille," by Anatole France. In the English version the principal character was that of an East End costermonger. In his submission the value of the plaintiff's film was in no way affected by the defendant's film.

His lordship, in giving judgment, said the advertisements of the defendant's film appeared as far back as July 5 last. The only ground of complaint which the plaintiff had was as to the use of the words " Ole Bill." There was no similarity between the incidents in the film and the incidents in the stories in which the plaintiff's Old Bill appeared. Now that was known, as also the intended letting of this film, " Ole Bill of Paris," from advertisements as far back as July. The writ in the action was not issued until August 21, and in the meantime the defendants had entered into contracts for the letting out of the film " Ole Bill of Paris " under that name. It was obvious under these circumstances that any injunction which would prevent the defendants from carrying out those contracts, and prevent them from entering into further contracts for the letting of the film, would involve great hardship upon them. He (the learned judge) thought the plaintiff had been guilty of such delay as to disentitle him to the interlocutory relief claimed, though he said nothing about the legal right at the trial. He accordingly dismissed the motion, making the costs costs in the action.

PRACTICAL EMOTION

AN example of the film's powers to bring home to us the heroic qualities of those who risk their lives in the depths of the earth that we may be supplied with coal was evidenced by the Warner Brothers' Screen Classic, " The Little Church Around the Corner," at Sheffield recently. At the close of the trade show one of the viewers immediately put forward the laudable suggestion that a collection should be made on behalf of sufferers in the local colliery disaster at Maltby. This was immediately and generously responded to by all exhibitors present, with the result that Mr. Greenspan, branch manager of F.B.O. Sheffield Branch, was placed in the happy position of putting forward a substantial contribution towards the relief fund organised by the " Sheffield Mail."

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THE TRADE SHOW OF THE SEASON

The Percy Winocour Film Corporation, Ltd.

WILL PRESENT AT THE

NEW OXFORD THEATRE

OXFORD STREET,

ON FRIDAY, SEPTEMBER 14,

AT **3** p.m. PROMPT

"MIGNON"

One of the Four Greatest Love Stories in the World.

A Photo-play with Operatic Music

SPECIAL MUSIC ARRANGED BY J. B HASTINGS

Vocal Selections by a well-known Member
of the Carl Rosa Opera Company

Cards of Admission and Full Particulars from

The Percy Winocour Film Corporation, Ltd.

ANCASTER HOUSE,

42-43 CRANBOURN ST., LEICESTER SQUARE, LONDON, W.C.2.

Telephone : Gerrard 8932. Telegrams : "Winocfilm, Westrand, London."

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"The WOMAN WHO OBEYED" *presented by* ASTRA NATIONAL

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Astra National Productions, Ltd.,

proudly present

The WOMAN who OBEYED

A GREAT HUMAN DRAMA OF TO DAY

TRADE SHOW:

NEW TIVOLI (Strand)

THURSDAY SEPT. 13

at 11 a.m.

Phone: Regent 2404.

101, Wardour St., W.1.

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"The WOMAN WHO OBEYED" *presented by* ASTRA NATIONAL.

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Astra National Productions, Ltd.,

present

HILDA BAYLEY
and
STEWART ROME
in

THE WOMAN WHO OBEYED

TRADE SHOW:

NEW TIVOLI (STRAND)

THURSDAY, SEPTEMBER 13, AT 11 A.M.

Story and Production by SIDNEY MORGAN

Phone: Regent 2404.

101, Wardour St., W.1.

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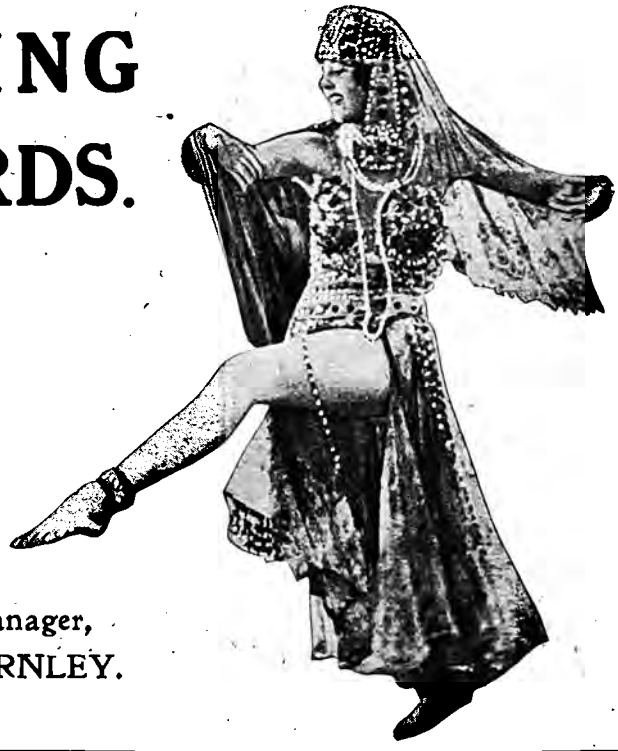
Favourite Films

BIG BOX OFFICE ATTRACTION

THE

LURE OF EGYPT

IS BREAKING ALL RECORDS.



Sept.
Telegram:

FAVOURITE FILMS LTD.,
193 WARDOUR STREET.

Lure of Egypt played to capacities—
Wonderful Picture.

W. RUSHWORTH, Manager,
ALHAMBRA, BURNLEY.

LONDON:

FAVOURITE FILMS LTD., 193 Wardour Street, W. 1.

Branches—MANCHESTER, J. Sunderland, Vivid Exclusives, 15 Gt. Ducie St.
SCOTLAND, Robertson's Film Service, 148 Wellington St.
MIDLANDS, W. G. Thompson, Worcester Chambers, New St., Birmingham

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Letters that Catch the Editor's Eye

SIMULTANEOUS SIGNING WITH LIMITATIONS

To the Editor of THE FILM RENTER.

August 30, 1923.

SIR,—I have read Mr. Pugh's lengthy epistle appearing in last week's issue of your paper and purporting to deal with observations that I have made relative to the question of simultaneous signing of contracts—with limitations. I see no useful purpose to be served by answering Mr. Pugh's questions; to do so would but provide Mr. Pugh with an opportunity for further advertisement and possibly also assist him in making improvements in his company's contract. He might then again at some future date "gratefully acknowledge" our assistance, as he has acknowledged having utilised the form of contract prepared by this Society, at present a confidential document and "without which and much other information and data it would have been more difficult, if not impossible, to produce an equitable contract."

The Associated First National are at perfect liberty to issue any form of contract they desire and the only comments that appear to me necessary are as follows:

(1) The announcements, as made by Mr. Pugh at the First National Dinner and subsequently advertised, stated that their representatives were empowered to "sign, seal, and deliver contracts on the spot," and not the slightest reference was made to limitations of any kind. I venture to suggest that such a statement was misleading and that a subsequent perusal of the contract did not substantiate the startling announcements without reference being made to the limitations in question.

(2) The particular "attraction" offered to exhibitors under the new contract was the elimination of the hawking of contracts. Mr. Pugh now states that "it may be impossible to prevent hawking—*especially as it is rarely done, in any case.*" Does not this show inconsistency of a high grade?

(3) Notwithstanding Mr. Pugh's insistence that the First National Contract *is* a contract, I still maintain that no exhibitor can be certain that his contract is in force until in each and every case the full four days' limit referred to in the contract has expired.

(4) The copy of the new contract now before the C.E.A. Executive was supplied to Mr. Pugh in confidence at his request, not, however, with the object of the preparation of a new contract by his company.

In conclusion may I say that I shall watch with friendly interest the results in practice obtained by the simultaneous signing of contracts with limitations.

Yours very truly,

REG. C. BROMHEAD,
Chairman Kinematograph Renters' Society of Great Britain and Ireland, Ltd.

33, Soho Square, W.1.

"LA GARCONNE"

To the Editor of THE FILM RENTER.

SIR,—I have heard from the Consul General of France here in London, that the notorious romance written by M. Victor Margueritte, "La Garconne," has been recently filmed, and that he feels it his duty to let me know that its production has been forbidden in France on the grounds of immorality. As this is a matter of interest to the trade here, I shall be glad if you can find space for this notice in your valuable paper.—Yours faithfully,

FRANK HILL, *Secretary.*

BRITISH AND AMERICAN PICTURES

To the Editor of THE FILM RENTER.

SIR,—Exception has been taken to two letters of mine, one published in the trade Press in regard to certain exaggerated reports of the deal whereby the "Tivoli" is reserved for the presentation of American pictures, and one published in the lay Press in regard to the desirability of nurturing British production on industrial and imperial grounds.

In order to dissipate the suggestion that members of the British National Film League, or the League as a whole, were privy to these letters, I ask the courtesy of your columns to explain that the responsibility for their publication rests with me. My belief is that they were fair comment on current events. If opinion is that they were unfair, or unfortunately worded, and if reference in them has been the cause of dissension, I deeply regret the fact.

May I, at the same time, take this opportunity to emphasise that the British National Film League is entirely at one with British exhibitors in its conviction that, if the film industry is to attain the prosperous and influential position which belongs to it in this country, we must show the world's best pictures whatever their nationality: pictures of which "The Four Horsemen of the Apocalypse," "The Queen of Sheba," "The Kid," "Earthbound," and "Way Down East" come to my mind as notable examples.

Such is, and always has been, the policy of the League: nor have I consciously made any suggestion to the contrary.

Yours faithfully,

H. ROWAN WALKER, *Gen. Sec.*,
British National Film League.

THE CINEMA CO-OPTIMISTS

September 3, 1923.

To the Editor of THE FILM RENTER.

SIR,—With your permission I would like to explain how my name came to be associated with the above. Mr. Austin Fryers approached me some time ago with the view to produce a play of which he was the author. After reading the same I considered that, with imagination, there was the nucleus of a good film subject in it, and I wrote him to that effect. He agreed to my terms to produce it, which terms included my choosing the cast, which was to consist of first-class, experienced artistes. He also gave me to understand that the production was to be financed by a private individual.

It was on those conditions, and those conditions only, that I consented to produce the picture. I have, therefore, severed my connection with the Cinema Co-optimists.

Trusting you will give this letter space in your valuable paper.

Yours faithfully,

PERCY NASH.

144, Mill Lane, N.W.6.

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RICHARD TALMADGE PRODUCTIONS

GET

BETTER

AND

BETTER

AND

BETTER

AGE

Lancashire, Yorkshire, Cheshire, North Wales. FULLER'S EXCLUSIVES 38 Deansgate, Manchester.

Midlands-VICTORY
5 Severn Street, J

Enquiries from

UNITY FILM CO., LTD..

Phone: Regent, 2145.

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THE NEXT

RICHARD TALMADGE

PRODUCTION

WILL BE SHOWN TO THE TRADE

AT THE

SHAFTESBURY PAVILION

ON

Tuesday September 18, at 11 a.m.

NTS:

MOTION PICTURES, Ltd.
ohn Bright St., Birmingham

South Wales, PARAGON FILMS, LTD.,
West of England. 35 Charles Street, Cardiff.
Trade Show. Cinema Exchange, Sept. 18, at 12-15 p.m.

other Territories to:—

7, GERRARD ST., W.1

Telegrams: Unizimbru, Westrand, London.

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WHAT THE STOLL FILM COMPANY

AS the Result of our Front Page Advt. in last Saturday's from the Public Requesting Particulars of the Three the Picture Houses at which they can be seen. . . . a selection, but the enormous number of Letters and Post

BOURNEMOUTH.

Will you kindly let me know when and at which of the cinemas the three pictures, as advertised in to-day's *Daily Mail*, will be shown in Bournemouth.

MAYFAIR, W.1.

Please send me particulars of your films as advertised in the *Daily Mail*.

TOOTING.

Will you please send me particulars of the pictures which are advertised on the front page of the *Daily Mail*.

BIRKENHEAD.

Please send details of Stoll Picture Productions, also names of cinemas at which they can be seen, as advertised in the *Daily Mail*.

NOTTINGHAM.

Kindly forward particulars of the three films named on the front page of the *Daily Mail*, and give the dates they will be shown.

WANDSWORTH.

Kindly send particulars of the places and dates as per your advertisement in to-day's *Daily Mail*.

PECKHAM.

Re advertisement in the *Daily Mail*. Shall be obliged by receipt of particulars.

MAIDA VALE.

Will you please send particulars of the pictures as advertised in the *Daily Mail*, with the names of the cinemas at which they can be seen.

DERBY.

Please supply me with details of your three Super Productions, and the names of the picture theatres in Derby at which I shall be able to see them.

LOUGHBOROUGH.

Please forward me particulars of the three productions you are releasing, and where they may be seen.

WEDNESBOROUGH.

Will you please send me details of your three productions, also the names of the cinemas. I saw your advertisement in the *Daily Mail*.

HENDON.

As advertised in Saturday's *Daily Mail*, will you please send me details of the three films and the names of the cinemas and dates when they will be shown.

DUBLIN.

Reference your advertisement in to-day's *Daily Mail*, I shall be glad to know when any of the three pictures mentioned will be shown in Dublin.

STOKE NEWINGTON.

Will you kindly send me particulars of the new Stoll Productions as advertised in the *Daily Mail* to-day, and let me know dates and cinemas in this district where shown.

HANLEY.

Re your advertisement in the *Daily Mail*. I shall be glad to know when and where the new films will be shown in this district.

HOVE.

Reference to advertisement in to-day's *Daily Mail*. I shall be obliged if you will send me details of the pictures, with names of cinemas at which they can be seen.

ST. ALBANS.

Will you please send me details of the three films advertised in to-day's *Daily Mail*, and also the names of the cinemas at which they will be shown.

READING.

Will you kindly send me details of the pictures advertised in the *Daily Mail* and when they will be at Reading

We have Created a Demand for these Stoll Picture Produc Indian Love Lyrics," and

THE STOLL FILM CO., LTD.,

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IS DOING FOR THE EXHIBITOR.

"Daily Mail," we have been inundated with enquiries Stoll Picture Productions Advertised, and the Names of . Space does not allow of the Publication of more than cards can be seen at our Head Office.

GREEN HAMMERTON.

Reference your advertisement in to-day's *Daily Mail*. Please send particulars of the three films named and times of showing in this locality, York or Harrogate.

EASTBOURNE.

Can you send me a list of London picture houses where "The Sign of Four" is showing.

CROUCH END.

Will you kindly send particulars of films as advertised in the *Daily Mail*.

BRISTOL.

Please forward particulars of films advertised in the *Daily Mail*.

HARRINGAY.

I shall be most pleased to receive details as per your advertisement in to-day's *Daily Mail*.

BRADFORD.

Will you please send me particulars as per your advertisement in the *Daily Mail*.

WREXHAM.

I should esteem it a favour if you would forward me particulars of your three new films, with list of cinemas, as offered in your *Daily Mail* advertisement.

THIRSK.

I should be very pleased if you would send me details of the pictures advertised. I hope to be able to see them in Newcastle.

BELFAST.

Please let me know when any of these pictures will be in Belfast.

CLAPTON COMMON.

Will you kindly send me full particulars with regard to the three films coming shortly, also at which cinemas they are to be seen.

CROYDON.

Please send details of times, places, etc., of pictures described on the front page of the *Daily Mail*.

WESTHOUGHTON.

Please send me details of the three Super Productions and the names of the cinemas at which they can be seen in Bolton.

AXMINSTER.

I shall be glad if you will let me know if any of the Stoll Productions advertised in to-day's *Daily Mail* will be shown in Exeter, Seaton, or Lyme Regis.

UPPER HOLLOWAY.

In reference to your advertisement in the *Daily Mail*, I shall feel greatly obliged if you will favour me with details and names of the cinemas at which the three pictures can be seen.

IPSWICH.

Will you please send me details, together with names of the cinemas. I saw your advertisement in the *Daily Mail*.

SALE.

Being interested in your advertisement in to-day's issue of the *Daily Mail*, I beg of you to forward me particulars.

BIRMINGHAM.

Will you kindly send full particulars of the three films advertised in the front page of Saturday's *Daily Mail*, together with list of dates and picture theatres in Birmingham where they will be shown.

BROMPTON ROAD.

Will you kindly tell me when and where the three films will be shown.

HADLOW DOWN.

Would you kindly let me know when "The Indian Love Lyrics" will be shown at the Regent, Brighton.

tions. Have You Booked "The Sign of Four," "The "The Wandering Jew"?

155-157 Oxford St., London. **New 'Phone No. REGENT 4310**

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AFRICAN FILM PRODUCTIONS, LTD.,

have pleasure in presenting

ANOTHER STIRRING AND PICTURESQUE FILM-DRAMA from a Story by

H. de VERE STACPOOLE (Author of "THE BLUE LAGOON")

THE REEF OF STARS

THE CAST INCLUDES

Harvey Braban, Dick Cruickshanks & Molly Adair.

PROVINCIAL TRADE SHOWS

will be held as follows :—

MANCHESTER	Piccadilly Picture Theatre	September 12, at 11-15 a.m.
LIVERPOOL	Prince of Wales P.T., Clayton Sq.	September 14, at 11-15 a.m.
SHEFFIELD	Cinema House, Fargate	September 18, at 11 a.m.
NEWCASTLE-ON-TYNE	New Pavilion	September 19, at 11 a.m.
LEEDS	Kinema Exchange	September 21, at 2-15 p.m.
BIRMINGHAM	Scala Picture Theatre	September 23, at 7 p.m.
NOTTINGHAM	Mechanics' Hall	September 26, at 11 a.m.
CARDIFF	Kinema Exchange	September 28, at 3 p.m.
BRISTOL	Savoy Picture House	September 30, at 3 p.m.
GLASGOW	La Scala Picture Theatre	October 8, at 11 a.m.

PROVINCIAL REPRESENTATIVES .

LANCS., CHES. & N. WALES: Gilling's Kinema Enterprises, 87/9, Corporation St., Manchester, and Sun Chambers, 5, Cases St., Liverpool.

YORKS., LINCS. & 4 NORTHERN COUNTIES: H. A. Whincup, 3, Cross Arcade, Queen Victoria Street, Leeds.

MIDLAND COUNTIES: Midland Independent Renters, Ltd., 1-7, Hill Street, Birmingham.

SCOTLAND: Bendon Trading Co., 132, West Nile Street, Glasgow.

S. WALES & WEST OF ENGLAND: Tilney Bros., Ltd., 34, Windsor Place, Cardiff.

IRELAND: Express Film and Cine. Agency, 7/9, Commercial Bldgs., 7/9, Dame Street, Dublin.

SOLE AGENTS :

I.V.T.A. **The International Variety & Theatrical Agency, Ltd.** I.V.T.A.

'Phone: REGENT 2620 (3 lines) **3, Leicester Street, Leicester Square, W.C.2.** Telegrams: "AFFILTRUS, WESTRAND."

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EXPERT PUBLICITY CAMPAIGNERS.

A good deal of the success which has attended such recent film attractions as "The Four Horsemen of the Apocalypse," "One Exciting Night," "Hunting Big Game in Africa," "Flames of Passion," etc., etc., is due to the fact that public attention was focused on them by means of expert outdoor advertising. This work, in the case of the films named above, and a very large number of other popular subjects besides, was entrusted to the United Kingdom Advertising Co., Ltd., of 25, Shaftesbury Avenue, London, W.1., which offers exhibitors a complete service of advertising, including press publicity, billposting, boardmen, and electric sign lighting, etc.

"CHARLIE" TO DIE.

One of the best-known actors of the screen, Charlie, the biggest elephant in motion pictures, is condemned to death. He has appeared in over one hundred well-known films, and has been rented respectively by Universal Pictures Corporation (whose property he is) to every producing company in the United States. It is said there was no other elephant who could even approach the variety of his tricks and his ability as a screen actor. On account of his education his value was placed at £5,000.

Charlie has reached the age of 183, and weighs five tons. His temper—always bad and destructive—has become that of a man killer, and the Humane Society of Los Angeles has asked the authorities at Universal City to put him painlessly to death as he is a menace to human life. On an average of once a month he snaps his chains as if they were thread, and breaking his way through solid walls he would crash his way toward the town of Hollywood sowing death and devastation in his wake.

He was brought from Calcutta in 1899 by Karl Hamburg, who found the monster elephant pulling teakwood logs for a living. For a time he was in the Zoo in Berlin, and afterwards was on exhibition as "Prince Royal" until bought for Universal, and named Charlie.

"IF WINTER COMES" AT PALACE THEATRE.

Elaborate preparations for the eagerly awaited Fox Film version of A. S. M. Hutchinson's famous novel, "If Winter Comes," are now being made at the Palace Theatre, where the picture is opening a special four weeks' season on Monday next.

A special musical setting is being arranged by Mr. Basil Cameron, who will personally conduct the orchestra. Also an appropriate prologue has been prepared, incorporating the song, "If Winter Comes," for which the Fox Co. have secured the services of Mr. Richard Ripley, the well-known tenor.

THE BIG FOX WONDER PRODUCTION

Scenes from "If Winter Comes," which opens at the Palace Theatre for a six weeks' season on Monday.

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SCENE FROM "GUY FAWKES."

The Covered Wagon.

A great screen drama of the pioneer days in the West—Superb acting and magnificent production make this picture a real epic of the screen.

RELEASED BY FAMOUS-LASKY.

Length, Eight Reels.

Presented in London for an indefinite period.

FOR many weeks past the whole trade has been on the tip-toe of expectation, curious to know if all the stories they had heard concerning the wonders of "The Covered Wagon," the mighty Paramount Picture produced for the Famous-Lasky Company by James Cruze, would come up to expectations. It was a very critical assembly that gathered at the London Pavilion on Wednesday evening to view the first screening of a picture which, let me at once say, is easily one of the finest films that we have ever received from America, and a screen masterpiece. Seldom have I seen a large audience so completely hypnotised with a simple photoplay as was the case during the two hours that this amazing production showed on the screen, and the fact that all sections of the industry present were completely unanimous in its praise shows how extraordinarily gripping this picture really is. "The Covered Wagon" is a real epic of the screen, and is so superbly acted and finely produced that the picture is almost without a single fault. Not only is it an exciting and thrilling drama of the pioneer days of '49, when thousands of men, women and children trekked over the Rockies into Oregon, but it has such a simple and homely appeal that from the moment it is shown on the screen it captures the entire sympathy of the audience. "The Covered Wagon" is a picturisation of Emerson Hough's novel, and shows in masterly style the long procession of wagons on their two thousand miles trail, depicting all the heart-breaking difficulties that these pioneers had to face, the attacks by redskins, the jealousies that break out in the camp, the throwing over of discipline, the fording of the great Snake River, and the big battle between Indians and emigrants, form a few incidents in this wonderful melodrama. Later we see the wagon train breaking into two, one half going to the goldfields of California while the other continues its heart-breaking journey, eventually finding the land of promise. Into this picture is woven a love story which is very beautifully picturised, and never becomes unduly sentimental.

SCENE FROM "GUY FAWKES."

As the picture unfolds itself one is constantly introduced to thrilling scenes, particularly that of the great prairie fire, and another astonishing scene where five hundred wagons ford the river, men and oxen swimming with the water almost to their necks. Great hunting scenes in which hundreds of bison are engaged and wonderful horse-riding form incidents in this photoplay which keep one's interest on the *qui vive* throughout. James Cruze in directing this picture has obviously been dominated by a sincere desire to present a real epic of the old timers, and has thoroughly succeeded, for "The Covered Wagon" is a clean, wholesome entertainment that will irresistibly appeal to every section of the British public. It is so superbly acted that the whole picture appears entirely natural without a single artificial note. For this production many old favourites return to the screen, and it is many years since Warren Kerrigan, the old favourite of the "Flying A" days, appeared to such wonderful advantage. Kerrigan enacts the part of Will Banion, the leader of the Liberty train, and his performance is convincing and finely portrayed throughout the entire production. A handsome lover, he is an extraordinarily fine rider, and could not possibly appear to better advantage than he does in this photoplay. Good as Warren Kerrigan is, the acting honours in this production are carried off by Tully Marshall and Ernest Torrence who, as hard-beaten pioneers, hold the audience by their acting almost as much as the elaborate picture. Both these screen artistes give performances that could not possibly be bettered, and Ernest Torrence literally dominates the film as a frontiersman scout. Both he and Marshall are responsible for some rare touches of comedy, which help to lighten the film to a very remarkable extent. Lois Wilson is extremely beautiful as the heroine, whilst Charles Ogle, as the leader of the wagon train, is extremely fine. The whole company of artistes act so naturally that at times one entirely forgets one is looking at a film. No praise can be too high for James Cruze, who has produced this masterpiece, for the care that he has given to this picture has not only been unremitting but painstaking to a degree.

Photographically the film is perfect—there being some wonderful long-distance shots showing the long trail of wagons, whilst the prairie fire scenes and the fording of the Snake River are

Review of Ne

All About This

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w Productions.

Week's Pictures.

excellently photographed. Undoubtedly "The Covered Wagon" is a very great achievement, for it is a picture that will appeal to the kinema-goer who loves to see an exhibition of pluck and endurance on the screen. "The Covered Wagon" is also a photoplay that will bring new patrons to the kinema, for, while it undoubtedly raises the tone of kinematography, it will also enthral every spectator. It is booked for a long run in London, where, I venture to prophesy, it will be tremendously successful, and when it eventually goes to the kinemas will be hailed as one of the very greatest triumphs of film art. E.W.F.

Guy Fawkes.

Splendid acting by Matheson Lang one of the features of a fine British production with excellent entertainment value.

RELEASED BY THE STOLL FILM CO.

Length, Six Reels.

Release Date, November 5, 1923.

WHEN Stoll's announced their intention of filming "Guy Fawkes" it is doubtful whether any member of the trade expected that they would make such a really fine entertaining photoplay as was presented at the Scala on Tuesday, mainly because of the story which, in its ancient form, hardly lent itself to picturisation. The scenarist has, however, taken considerable liberty with the story and freely adapted it for the screen, with the result that, aided by some extraordinarily fine acting and beautiful settings, this picture is a real credit to British film production. The producer has been helped to a remarkable degree in this photoplay by the fact that Matheson Lang gives his finest performance on the screen, and, remembering the work that this fine actor did in "The Wandering Jew," it will at once be realised that he must give a great performance to eclipse his work in that particular photoplay. Mr. Lang makes the character of "Guy Fawkes" a bold and dashing adventurer, full of chivalry, rushing to the aid of a fair lady in distress, and, later, refusing, under torture, to betray his associates in the gunpowder plot. Stoll's could not possibly have picked upon a more ideal Guy Fawkes, for Matheson Lang certainly carries this picture through on his shoulders, and fascinates one the whole time he is in the picture. The story of "Guy Fawkes" and the gunpowder plot is ancient history to all readers of this journal, but the love interest that has been introduced makes the picture intensely fascinating throughout, whilst the manner in which the story is presented is excellent. To get over the inevitable unhappy ending finishing with the hanging of Guy Fawkes, Alicia Ramsey, who has written the story, introduces a child (Peter Dear) watching an effigy of Guy Fawkes being burnt. His father (Matheson Lang) goes to tuck him in bed, and the child induces him to tell the story of Guy Fawkes. From thence onwards we are introduced to many fine scenes and settings, which are extremely dignified and beautiful. Many of the settings are elaborate and palatial structures, and have the atmosphere of the period well defined, whilst the producer has taken care to see that his actors are always in the period of the story. There are some very thrilling moments in the film, notably where Guy Fawkes rescues Viviana from Catesby, the fortune hunter, a splendid duel resulting, in which the interest and excitement is well sustained, and, later, another thrilling scene is where the plot is discovered and Fawkes is arrested. The torture scenes with James the First watching are extremely well rendered, and the whole effect is a picture that is full from beginning to end with entertainment value. We have already referred to the acting of Matheson Lang, which is masterly in this picture. In the duel scene he is exceptionally good, whilst, later, in the torture scenes he gives an excellent performance. Right through the picture Mr. Lang's portrayal could not possibly be improved upon, and this photoplay is certainly a triumph for him. He receives fine support from an excellent cast. Nina Vanna as Viviana is beautiful, and acts extremely well. Throughout the whole picture she makes a fascinating appeal, and supports Matheson Lang splendidly. Jerrold Robertshaw as James I., Lionel D'Aragon as Earl of Salisbury, Hugh Buckler, Edward O'Neill, Robert English, and Shayle Gardner give splendid support, the result being a finished production that is certain to appeal to every kind of audience. The producer, Mr. Maurice Elvey, has done his work extremely well, some of the settings being a delight to the eye, and having a distinctly Robin Hood touch about them. Stoll's should do exceptionally well with this picture, which is a real box-office attraction.—E.W.F.

SCENE FROM "STRANGLING THREADS."

SCENE FROM "THE UNKNOWN."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Strangling Threads.

Cecil Hepworth's latest production—Good English drama and a fine story.

RELEASED BY IDEAL.

Length, 6,600 *ft.*

Release Date, January, 1924.

THIS is a good, holding story, adapted from the play, and filmed by Cecil M. Hepworth—his second picturisation of the theme. The original film was issued some six years ago under the title, "The Cobweb," and it is known that it did well at the kinemas. Reproduction of good stories already filmed is now much favoured by producers, particularly in America, where a number of excellent picture plots have been resuscitated from the lumber of the early years—many of which had been issued as two-reelers—reproduced by the latest methods of to-day, retitled, and reissued among the "bigger and better" pictures. In many instances, however, the newer picture has not altogether justified the increased footage, and the attempt to secure extra length has been the inflation of the incidental scenes at the expense of the story, with the result that the action drags, and the picture, as a whole, is not satisfying to the public. This does not apply to the picture under notice, which has very high story values. Stephen Mallard made a fortune in Mexico, and returned to England to settle down in comfort. But he had left behind him a tragedy in the death of his infant child, and the disappearance of his intemperate wife, whose death he was afterwards informed had taken place in a foreign country. In England, Mallard is introduced into society, but he is unconventional, and in his soul despised the veneer of civilisation. Meeting Irma Brian, the beautiful daughter of a neighbour, he falls deeply in love with her, although it was understood that Irma's affections were with another suitor in the struggling barrister, Merton Forsdyke. But a scheming mother succeeds in consummating the marriage. Some few years later, Mallard's first wife, Dolorosa, turns up at the village, and demands to see her husband. Mallard is shocked at the occurrence, and resolves to meet his unwelcome visitor. Next morning Dolorosa's body is found on the bank beside the pond. Mallard is suspect, and has to attend the inquest, where the facts are all against him. But Irma's evidence is conclusive that her husband was with her all the evening at the house, and the verdict is heart failure. Mallard is free, and confesses to his wife that he was responsible for Dolorosa's death, but, subequently, the whole truth is laid bare, for the woman did, after all, die of heart failure, and the wife, recognising the great worth of her husband, is reconciled.

There were several very fine dramatic incidents in the unfolding of the story. The best was undoubtedly that in which the husband confesses his complicity in the woman's death, the wife's horror at the situation, and her ultimate estrangement. But it may be questioned whether the scene at the coroner's inquest—somewhat unduly prolonged—had quite the right atmosphere or procedure. It is surely somewhat unusual for the police inspector to dominate the proceedings, bully the witnesses, and ignore the coroner, whose effacement was somewhat painful. In any case the court scene was much too lengthy, and curtailment would enhance entertainment values.

The acting was good, if not outstanding. Miss Alma Taylor was most effective as Irma—a characterisation which suited her temperament exactly. In the principal dramatic scenes she was very good and always reliable. But the same cannot be said of Miss Taylor in the love scenes. In these she was much too cold and frigid to be acceptable. Indeed, one was left guessing whether she ever cared for the briefless barrister, whose love-making was so ardent. The acting honours easily rested with James Carew, as the husband, the "big" man, and the unconventional citizen. There was a rugged manliness about him which was most effective, and he was always sure of himself. The best of the supporting cast were Campbell Gullan as the barrister, Gwynne Herbert as the scheming mother, and John MacAndrews as the aggressive police inspector. The photography was superb—well up to the Hepworth standard, and there were many delightful settings.

This is a British picture of considerable merit, and should have a popular reception at the theatres. Under the new merger, it will be distributed by Ideal Films, Ltd., and will doubtless be prominent during the British National Week.

Forbidden Love.

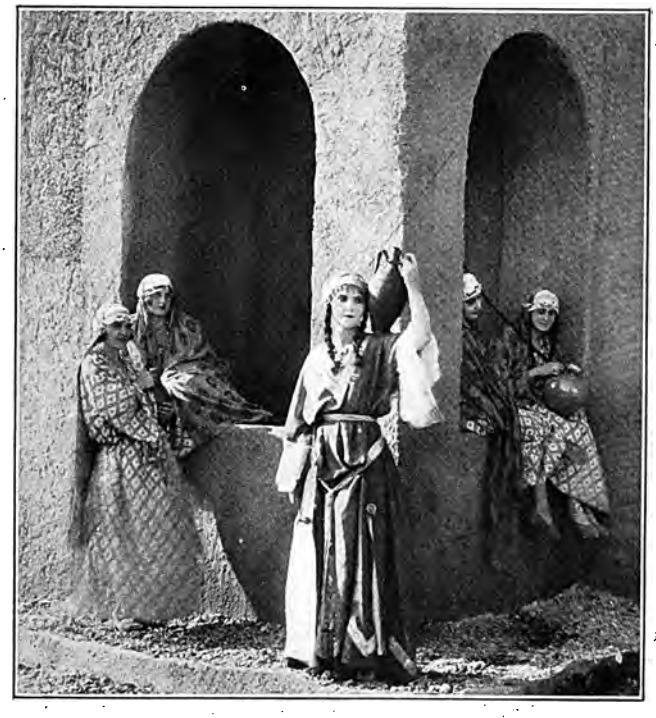
A superbly produced picture, with excellent acting and magnificent settings.

RELEASED BY APEX FILMS.

Length, Eight Reels.

Release Date, Not Yet Fixed.

WHATEVER opinions one may form as to the entertainment value of this picture, and, personally, I consider it a film the public will enjoy, one must unhesitatingly praise the producer, Mr. Manfred Noa, for a production that is certainly one of the most impressive photoplays that we have seen for a considerable time. Indeed, apart altogether from the story and the acting, from the moment this picture is thrown on the screen one is insensibly impressed by the exceptional methods of the producer, not only in regard to the handling of his players, but to the really astonishingly new ideas that he brings into play in this picture. The lighting is extraordinary, and so skilfully used that many of the scenes in this film present an entirely different atmosphere from those that we have seen of a similar period, and the superb artistry of Mr. Noa is to be



SCENE FROM "FORBIDDEN LOVE."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

seen right through the eight reels that go to make up this fascinating photoplay. "Forbidden Love" opens exceedingly well, but drags a little towards the end, and it is quite evident that a little cutting would materially help this picture. It has the merit of having some tremendous spectacular scenes, and the somewhat familiar battle scenes are handled by the producer in a refreshing manner, which differs somewhat from those we have seen in most of the German pictures. The story deals with the Crusader period, and shows a knight engaged in battle about to meet his doom. He leaves a note entrusting his newly-born babe to his commander's care. Nathan, a leading citizen and a man of commanding presence and noble mien, tries to stay the tide of destruction, but is seized and humiliated by the victorious army. The victorious commander, Saladin, marches into the camp and recognises the picture of the knight as his long-sought brother, and sends messengers far and wide to find the child, in which they are unsuccessful. Eighteen years pass, and Nathan finds consolation in the motherless child he has reared. Whilst Nathan is away on a journey fire breaks out, and Ruth is rescued by Richard Amer, with whom she falls in love. Again war breaks out, in which Saladin again proves victorious. The defeated army are marched into slavery and some condemned to execution, amongst them being Richard, who, however, is pardoned by Saladin, who sees in him a facial resemblance to his late brother. Whilst the slaves march through the street Ruth summones Nathan and tells him it was a knight such as they who saved her life. Nathan, as a token of gratitude, buys the freedom of the men. Richard, who is in love with Ruth, asks Nathan for his consent to his marriage, which, without giving any reason, Nathan refuses. Annoyed at the refusal, Richard brings a charge against Nathan for violating the decrees by bringing up a child away from her own people, and Nathan is arrested and cast into a dungeon. After his imprisonment, and while awaiting judgment day, Saladin has Ruth placed in the palace in the care of his sister. Remorse and sorrow fill Richard, whose manner is noticed by an aged knight, who hands him a letter telling him if he delivers it to Saladin, then Nathan will be free. On the day of judgment Nathan speaks in his own defence, and tells how eighteen years gone by he lay in the desert mourning the destruction of his household by the lustful troops of Saladin, when suddenly a hard pressed knight on horseback hands him a babe, entreating him to save its life. The babe is the child of Saladin's brother, and Richard and Ruth are proved to be brother and sister.

This is a very brief outline of a story that is always very interesting, and possesses many dramatic moments. The picture is set with all the beauties of the East, with palaces and temples and great courtyards, and certainly a tremendous amount of money must have been lavished on this picture. The outstanding actor in this picture is Werner Kraus, who makes the figure of Nathan one of supreme nobility. Dominating the picture by his great screen art, Werner Kraus gives a performance that is not only an exceedingly fine one, but which makes Nathan a tremendous figure in the film.

The make-up that he uses effectively portrays a man of over seventy years of age, and certainly a finer actor could not have been picked for this exceedingly difficult role. Ruth, portrayed by Bella Musnay, is an exceedingly beautiful girl, but her performance is marred by the absence of any emotion. Her expression throughout the entire picture is particularly wooden, and the film would have gained if an artiste had been engaged who could give slightly more emotion to her part. The rest of the cast are adequate to the demands made upon them. "Forbidden Love" is a picture with some great acting moments, and certainly should find a place in the better class kinemas throughout the country.

The Broken Violin.

A good plot somewhat spoilt by a too violent ending.

RELEASED BY WESTERN IMPORT.

Length, Six Reels.

Release Date, February 25, 1924.

THIS story, which, in parts, has about it a flavour of Mrs. Henry Wood, contains the regulation fight in one of the earlier scenes, but from then until nearly the end is notable for the quiet and non-violent way in which the plot is worked out. Its last scene, however, is of an aeroplane piloted by the hero, chasing a motor-boat in which one of the numerous villains is attempting to abduct the hero's little sister. It is a stern and exciting pursuit, and is not concluded until the "god out of the machine" drops by means of a rope ladder in

SCENE FROM "THE BROKEN VIOLIN."

mid-air on to the swiftly-moving boat, throws the villain overboard, and turns the boat's head for the shore. Previous to this we had seen a sort of Captain Spider of the play engage about a score of roughs to keep our young hero from his rightful heritage. About an equal number of police rush in at the crucial moment, and distribute the usual film justice to all and sundry.

All this spectacular bustle and animation arises out of a plot to impersonate the grandson of old Jeremy Ellsworth, and so appropriate the family estate. As we have said, the quieter parts of the theme are presented with interest and, indeed, a laudable attempt at plausibility. But in the end the author (feeling, perhaps, that his story was lacking in thrills) falls back on the inevitable cohorts of pugilists and police in order to impart the familiar violence which so many film producers consider essential for our full enjoyment. So what began and continued for quite a long time as a passable drama of sentiment and deceit, finished up as a "rough and tumble," followed by aerial "effects."

For all its weak conformity to type, however, in the final scenes, "The Broken Violin" is packed full of incident, and should make an acceptable offering at most halls. But we suggest another title should be given to it. "The Broken Violin" conveys nothing, and, as a matter of fact, has practically nothing to do with the story.

(*Continued on page 54.*)

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DECLA BIOSCOP

THE LOVE STORY OF SIEGFRIED

DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

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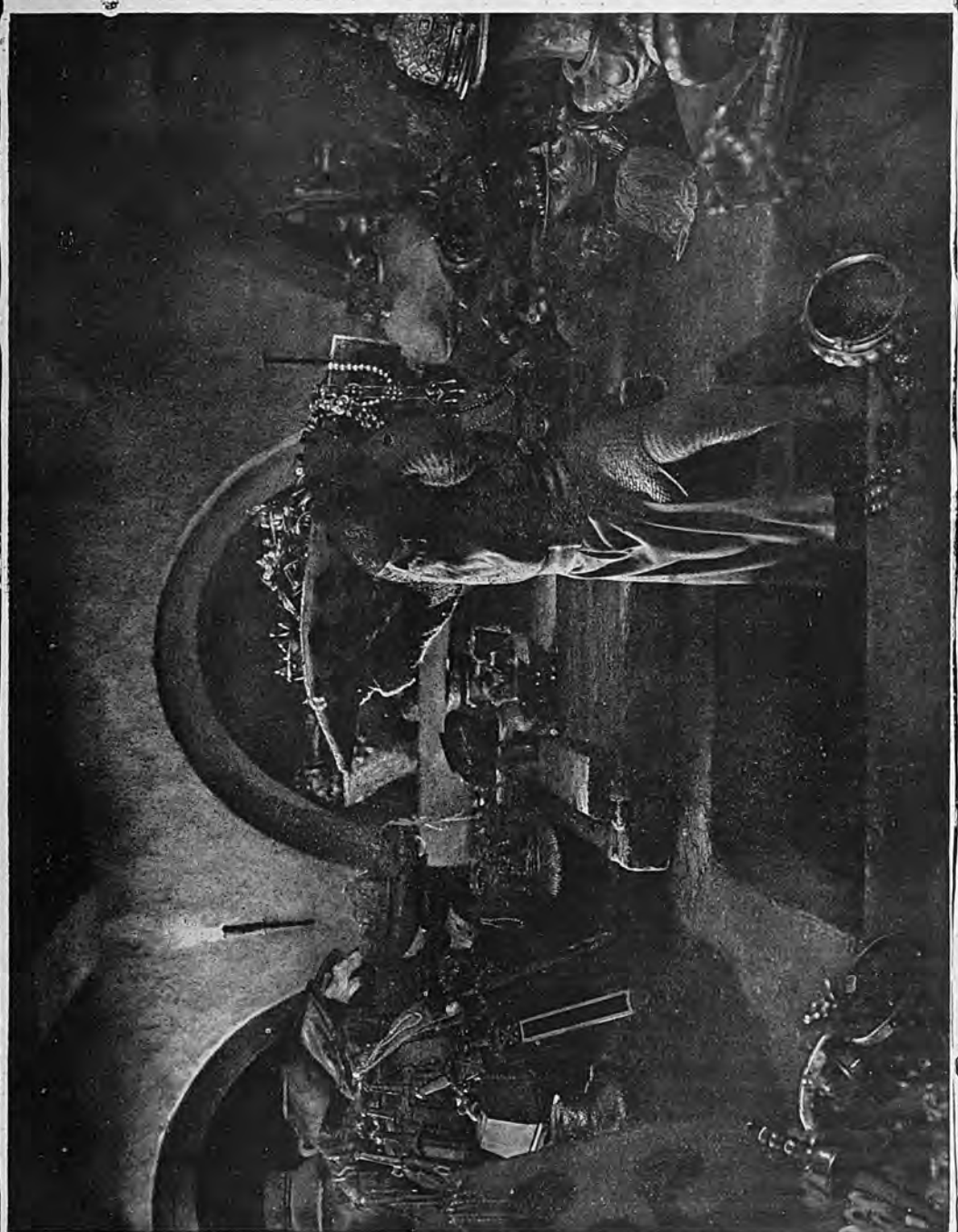
KRIEMHILD'S REVENGE



DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

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REVIEW OF NEW PRODUCTIONS—*Continued. from page 51.*

The Stranger's Banquet.

A production of merit, with high story values.

RELEASED BY GOLDWYN.

Length, 6,600 *ft.*

Release Date, *December* 31, 1923.

THIS is an excellent picture, very well produced, and with fine possibilities for entertainment, marred by the attempt of the scenarist to run a light, incidental story against the main theme, which is intensely dramatic. The story concerns a large shipbuilding business, with its labour troubles and anxieties, and with the entire responsibility placed on a young woman, who took up the burden on the death of

SCENE FROM "THE STRANGER'S BANQUET."

her father. The latter in his lifetime laid down the axiom that "The Stranger's Banquet" is the feast set out for a man's inheritance, but often lost through the voracity of the outsiders, gathered from the four corners of the earth, who only succeed through the incapacity of the lawful owners.

With a setting in a comprehensive way, this theme presents considerable attractiveness. Why, therefore, introduce and elaborate a second story, admittedly in a much lighter vein, in which the brother of the girl marries an adventuress, who joins a band of crooks, and nearly ruins the silly husband. This is the sort of thing, to use a colloquialism, which "no fellah can understand." And its effect on the picture under notice was an unwarranted increase of footage in the unfolding of a series of incidents in which there was very little interest, either in the happenings or in the characters.

There were some good, effective labour scenes, in which the heroine was very ably assisted by her manager, Angus Campbell, who saved several situations by the vigorous use of his fists and a timely knowledge of the noble art. As is the case in most labour upheavals, the mainspring of the trouble is found to lie at the door of some disgruntled individual, called by courtesy the "leader," who, in seeking revenge for his imaginary grievances, causes untold trouble to the workers. But the policy of give-and-take triumphs in the end, and the strike troubles, even if they were responsible for much misery, brought the lovers to ultimate happiness.

The picture is ably interpreted by a powerful cast of characters, and the acting is outstanding. Claire Windsor adds materially to her already high reputation as a film actress by a fine performance of the girl who takes up the control of large business interests. She is well supported by Rockcliffe Fellowes as the manager with the penchant for the knock-out. Included in the cast were Nigel Barrie, Claude Gillingwater, Eleanor Boardman, Stuart Holmes, Hobart Bosworth, and Ford Stirling in a small comedy part. Marshall Neilan, who directed, did very well indeed, but was evidently hampered by the scenario, which would have been vastly improved by an operation of the attenuant order.

Drastically edited, cut, and reassembled, this picture will be a good average booking anywhere.

The Unknown.

The first of the Richard Talmadge series. Excellent stunt melodrama, with a good star.

RELEASED BY UNITY FILMS.

Length, 4,400 *ft.*

Release Date, *January* 7, 1924.

THE advent of a new star in filmland is always a matter of interest. And if he or she hail from America the interest is considerably heightened, for the simple reason that a new star is never played over there unless the "get over" has been amply assured by intense publicity. For some time past picture-goers have been asked the question—"Who is Richard Talmadge? Ask Douglas Fairbanks. He knows." It is quite possible that "Doug." has never been asked for a reply, because in America Dick Talmadge is known as a former member of the Fairbanks stock company, and as an apt pupil of the inimitable Douglas. In the picture shown to the trade on Monday, it must be readily admitted that the new "stunt" actor is a very capable athlete, finished and graceful in all he does, an excellent boxer, and makes love admirably.

There is not much story in "The Unknown," for it is built on Fairbanks lines, and the incidents are strung together mainly to carry the stunts. What story there is, is based on the serious profiteering in food, and one of the most prominent of the gang is Dick's father. Dick, the son, is a lazy, colourless youth at home; but in a dual rôle he takes up the wrongs of the people, and faces the profiteers as "The Unknown." In all his encounters he scores effectively, and hordes of detectives are employed to track down and secure the man whose actions are steadily lowering prices. In the climax Dick cleverly evades his pursuers, and his father, learning of his identity, calls off the chase, and all ends happily. There is a mild heart interest, entirely subordinated to the exciting contests between pursued and pursuers.

To carry a picture like this to a successful climax would be an almost impossible task to any but a star athlete. Richard Talmadge certainly does remarkably well as a second edition of Douglas Fairbanks. He is always daring, clever and entertaining. Many of his tricks in the chase are not by any means new; but they are performed with an ease and grace that is remarkable, and that they are done by the star himself, and not "faked," is quite clear. The climax takes place in the Grand Café, and in a very fine setting there is some attractive dancing. And in the one-sided fight that followed, in which the hero successfully copes with a dozen opponents, there is a good deal of real work put in, and many hard knocks were given before the contest was called off. It is all to the credit of the star that he did so well, for production was faulty, and the supporting cast were altogether uninteresting. Many of the settings, also, were often of a cramped nature, and quite inadequate.

There is, however, a high entertainment value in this picture, no excessive footage, and if the series can maintain the standard of the first film, there should be a good reception for them at the kinemas in this country.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Women Men Marry.

A well acted and excellently directed picturisation of a fair average story.

RELEASED BY WALKER'S PICTURES.

Length, 5,500 feet.

Release Date, January 21, 1924.

THIS picture is remarkable in several different respects, but chiefly in that, although it tells a very ordinary story, it tells it with some delightful little turns that make it quite a good holding picture, in which interest is sustained right up to the end. Again, in its star, Florence Dixon, we are shown an attractive actress who, while filling every scene with the proper weight of the character she is interpreting, never over-acts. Added to this, photography is good and lighting, except in one or two scenes, well calculated. The result of this is that the picture grows on one as it proceeds, and through skilful direction (Edward Dillon is the producer) one feels its merely average opening developing into quite a useful and satisfying entertainment.

Emerie Page is adopted when a baby by Montgomery Rogers, and, consequently takes the name of Emerie Rogers. She grows up without knowing the truth of her parentage, surrounded by wealth and luxury. She goes to London with her Aunt Gertrude, and becomes engaged to a fortune-hunting nobleman. Returning to America, her dog is rescued by a stoker on the boat, Dick Clarke, whom she rewards, and at the same time falls in love with him.

Emerie finds on her return that in her absence her father has married his secretary, which is not at all to his daughter's taste. The two women get along very badly, and openly snub each other. Dick Clarke, the stoker, again renders Emerie some assistance in Central Park, and her father rewards him by employing him as butler, but, finding that he is an Oxford University man down on his luck, he is made private secretary, and falls desperately in love with Emerie. Although Emerie is secretly in love with Dick Clarke, her snobbish nature will not permit her to show this.

Montgomery Rogers dies suddenly, and when the will is read it is found that his young wife gets everything. Emerie is cut off penniless, and her true parentage is then revealed. The fortune-hunting nobleman takes himself back to his dismantled estates, and her stepmother turns her out of the house. She goes to live in the country with her real mother and father, and having a lot of meaness and snobbishness extracted from her personality, her true and honourable self is revealed, and she is ready to marry Dick and settle down in happiness. At this time a second letter is read, left by Montgomery Rogers to be opened 60 days after his death, and she finds she is not penniless after all, but has been left a small fortune, and everything ends happily.

Next to Florence Dixon (Emerie Rogers), whose acting and attractive features have been already mentioned, and who photographs most admirably, one has to place Margaret Seddon, as Emerie's mother. Hers is only a small part, but it is performed throughout with sympathy and restraint. Indeed, all the others, with perhaps the exception of Julia Swayne Gordon, whose gestures are rather overdone, fall quite excellently into the general scheme and act with evident sincerity. E. K. Lincoln is Dick Clarke, Hedda Hopper is Mrs. Rogers, Chas. Hammond is Montgomery Rogers, and Cyril Chadwick is Lord Brooks Fitzroy.

The title of this picture is not good enough for it. It may be a showman's title, but it is of a type that does not hint the quality of the picture. But an audience attracted by the title would not be disappointed with the general appeal of the film.

The Fourth Musketeer.

Witty sub-titles add brightness to good average story.

RELEASED BY PHILLIPS FILMS.

Length, 5,500 feet.

Release Date, January, 1924.

THERE is no particular element in the stories of H. C. Witwer, which appear in "Collier's Weekly," except the boxing element. Apart from this they may include any other type of incident which the author may choose, all within the compass of one story. "The Fourth Musketeer" is of this kind. It begins with a touch of sob-stuff, goes on to the boxing scenes, then suggests a triangle situation; after that comes an attempt at robbery, and at last a reunion after the temporary estrangement of husband and wife. Yet, notwithstanding this varied story, it is, upon the whole, quite an acceptable picture, and the sub-titles are of a witty quality such as will draw laughter again and again. Johnny Walker, who will be remembered for his part in "Over the Hill," is the star, with Eileen Percy opposite him, and although he does not look like a boxer, does well throughout.

SCENE FROM "THE FOURTH MUSKETEER."

Brian O'Brien earns his living fighting in preliminary boxing contests. O'Brien's wife is also ambitious (along social lines) and cannot see much opportunty for social conquest as the wife of a pugilist. He purchases a garage for five thousand dollars, making a small payment down, and arranges to pay the balance from his share of the winnings in the championship bout. O'Brien's opponent, Tracy, comes to him with the plea that he permit him to win the fight, as he needs the money to send his mother to a warmer clime because of illness. O'Brien refuses to "throw" the fight, and knocks Tracy out. He then generously loans the money to Tracy out of his winnings, and is unable to make the final payment on the garage. The owner of the garage turns the garage over to him on the instalment system.

O'Brien achieves considerable success. His brief leisure is devoted to reading fiction, notably "The Three Musketeers." Mrs. O'Brien spends most of her time at a Country Club, where she becomes infatuated with Gerald Beekman, who prevails upon Mrs. Rector, a rich Society woman, to invite Mrs. O'Brien and himself to a week-end party. During the evening Mrs. Rector discovers that her pearl necklace has been stolen.

The thieves call at O'Brien's garage and demand free petrol.

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REVIEW OF NEW PRODUCTIONS—*Continued*

O'Brien puts up a fight, and when the police arrive they find a battered garage proprietor in possession of a stolen Ford and a string of beautiful pearls. The next morning, at the police station, Mrs. Rector identifies her property and offers O'Brien a cheque. This he refuses, and subsequently discovers that he is " featured " in the Press as " The Fourth Musketeer."

When his wife comes home and announces that she has " finished with Society," O'Brien attributes her reformation to the fact that he is now " famous." But Mrs. O'Brien has a much better reason than *that*, which she whispers in his ear, while O'Brien raises his eyebrows in surprise.

Bella Donna.

Presents Pola Negri at the height of her charm and talent—A picture the exhibitor must book without delay.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, February 11, 1924.

" BELLA DONNA" is one of the best indications we have had during the past few weeks that the demand for " better pictures " is at last being attended to. Paramount may have sent us more spectacular productions than this; it has seldom sent one in which the average level of merit—in story value, scenic beauty, and histrionic intensity—is so high and maintained with such mastery and ease. So far, we consider " Bella Donna " the finest piece of work to which George Fitzmaurice has put his hand. It is undoubtedly Pola Negri's most superb triumph. In her various German pictures she was always beautiful, always passionate, always, like Mary in the song, " a magnet for the men." But the dramas in which she has hitherto appeared relied, for the most part, on her witchery of feature and movement; they provided her with only a thin or indifferent story. She acted well, but the characters assigned her carried little conviction. In " Bella Donna " she is, more than ever, the centre of attraction; but the theme itself is more natural and logical, more inherently tragical than either " Passion " or " Mad Love." We are interested in the wiles and wantonness of this notorious Mrs. Chepstow; only, however, as they form a part of the evil destiny which we know is awaiting her.

Truly, in the case of the " beautiful lady " created by Robert Hichens, her character is her destiny. She cannot live without " love and power," and it seems that she is at all times ready to sacrifice the former for the latter. We see her first, apparently a happy wife, but not over-chagrined by the influence she exerts on the Venetian Lotharios who ogle her on her honeymoon. A little " affair " in which she is not entirely an innocent party leads to the death of a would-be seducer at the hands of her husband. When he is carried away to pay the penalty, " Bella Donna " plunges into a wild and reckless career which ends its first phase in the consulting room of a noted nerve specialist. Soon she is pursuing a young explorer, heir to a rich and childless peer. In his mad infatuation for the siren this guileless hero (if the play can be said to contain a hero) throws over his own fiancée and marries the woman who has her eyes fixed only on the place and power which are to come to her victim. Together they go to Egypt, and before long " Bella Donna " becomes conscious that while waiting for the fortune she must gratify her passionate instincts. Nigel, her husband, offers her only " moon-calf " love, but a wealthy Egyptian is more subtle and sensuous in his appeal. She plays with fire " for the fun of the thing," but ends up, after a scene of sensuous suggestiveness, as his devoted mistress.

Nigel now becomes a bigger burden than ever to her—especially when she discovers that the rich peer has married, and that his wife has presented him with twins. She lives henceforth only for Baroudi, her Egyptian, and when he suggests that Nigel may be got out of the way by means of a mysterious poison, she consents to prepare the deadly cup. He is on the very point of death when " Bella Donna's " plans are upset by the arrival of the nerve specialist, who happens to be Nigel's dearest friend. He discovers the plot and takes Nigel away. Thinking now that she can return safely to the man who has bewitched her, she steals into Baroudi's villa one night and announces that she is his " for ever." But Baroudi has already cast her off, and is at that very moment preparing for another conquest. The wretched woman—an adulteress, a would-be poisoner, and false as sin in every respect—" goes out into the night," and the last we see of her is wandering despairingly in the desert, where the hungry jackals prowl.

A rather needless touch of horror is given to this final scene, " Bella Donna " being shown surveying a pile of bones, which betoken only too clearly what her own fate is shortly to be. The whole play is heavy with doom, and might be regarded as a graphic illustration of the familiar text, " The wages of sin is death."

Through it all Pola Negri, as " Bella Donna," is the outstanding figure; ravishingly lovely, languorous and dangerous, and almost unmoral in her attitude to life and men; her fatal lure leading at last to her own undoing. Conway Tearle, as Baroudi, suggested the power and ruthlessness of the Egyptian, though a somewhat more attractive looking actress might have been found to justify his contempt of " Bella Donna " at the end.

As we have said, the film has been produced on a lavish scale, but the public will not be asked to come and gaze on mere furniture and spectacular effects. The picture presents a strong, holding story; it is worked out coherently, yet with broad strokes; its entire concern is pre-eminently with what a sub-title describes as the " old game," and, above all, it gives us Pola Negri at the very height of her attractions and ability. In a word, " Bella Donna " is a film which exhibitors simply *must* have—or their patrons will be asking why.

The Joker.

A fairly amusing comedy, with Sydney Chaplin in a dual rôle.

RELEASED BY GAUMONT'S.

Length, Five Reels (Approx., 4152 Feet).

Release Date, Approx. December 10.

IN this Realart picture Sydney Chaplin returns to the screen after a considerable absence, and demonstrates his ability as a laughter-maker in farce. " The Joker," in which he is featured, is a comedy in which Chaplin plays a dual rôle, namely, that of a Ruritarian ruler with a barber double. Naturally, this allows Chaplin opportunities to extract some good fun, and whilst " The Joker " is not exactly an hilarious picture, it certainly is fairly amusing throughout. The story deals with a series of complications which allow the barber to reign as the despotic ruler, and it can be imagined that Syd Chaplin extracts a good deal of fun out of these situations. The picture has been produced on an exceptionally lavish scale, many of the interiors being elaborately mounted. Syd Chaplin is supported by Miss Lottie MacPherson and a capable cast. " The Joker " is a picture that will probably amuse picture palace patrons, whilst the name of Syd Chaplin will undoubtedly prove an attraction.

At the same trade show two of the Paul Parrott comedies were screened, which featured this comedian in the kind of picture to which we are accustomed. Paul Parrott is quite amusing throughout.

(*Reviews continued on page* 65)

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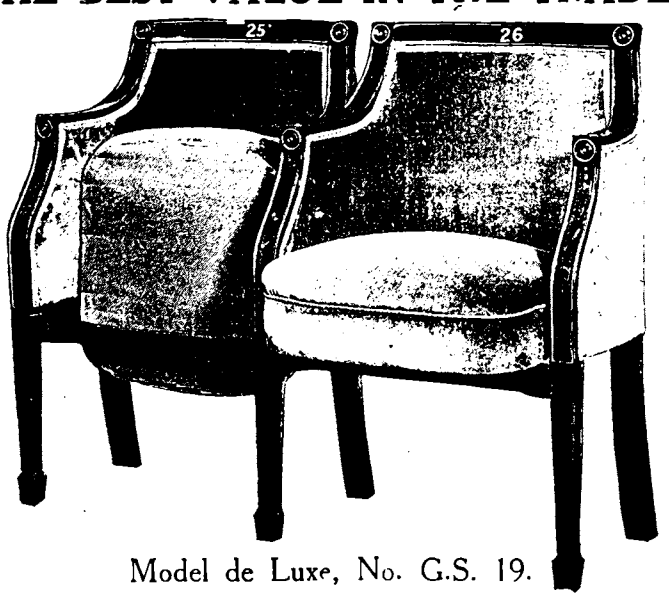

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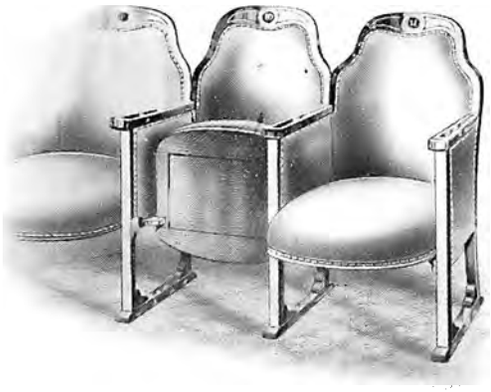

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THE CONSTRUCTION OF NEW KINEMAS.

Suggestions for New Buildings.

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA.

By THOMAS W. LAMB, in the "Motion Picture News."

No. 4.

IN my last article I examined the systems for the small house, and we now come to the equipping, beautifying, and furnishing of the theatre. Most people react very definitely to certain colours, and while one may hear a number of artists criticise theatres that use red for decoration, you will nevertheless find that there is a very definite reason for employing this colour. Red is most desirable because it retains its warmth and illuminating qualities under dim lights. However, red as a decoration can be carried to an extreme. If used in large areas it tends to have an exciting effect. Red is recommended for draperies, wall and chair coverings, and carpets, in the case of a large house which embodies many columns and has considerable ornamental plaster. The use of red will lend a magnificent appearance, and it is preferable that the red employed be of a shade not too bright, more of a crimson than a scarlet. If a sacrifice must be made of the brilliancy of the house, it has been found advisable to use the wine colours. For a house which is very delicately decorated, is in a refined neighbourhood, and is not excessive in size, the use of old gold is suggested. This colour, with ivory, gold, and grey plaster work, will give the theatre a warm and attractive atmosphere.

Blue With Old Gold.

Blue should be used very sparingly. If the house is over 500 seats, it is advisable that blue be employed only in conjunction with old gold or yellow. In speaking of these definite colours, plaster decoration is not included because in most theatres plaster decoration should be kept in simpler tones of grey, café au lait, ivory and gold. In the larger house, where three-colour lighting is used, it is almost essential that the plaster be kept simple, as any vivid colour which might be incorporated in the plaster work would reflect a distorted colour under certain hues of modified lighting. A brilliant purple may be employed in the theatre providing sufficient yellow or gold decorations are embodied in the plaster, or a brilliant colour like sienna is embodied in the marble. Purple has a wonderful quality when used with three-colour lighting, in that it comprises red and blue. Therefore, when red lights are employed, the purple wall coverings or draperies become a deep shade of red, and, likewise, when blue lights are employed, these wall coverings and draperies become a deep shade of blue.

Use of Draperies and Wall Coverings for Decoration.

Going into the question of draperies a little more deeply, their form should be very carefully considered. In the case of elaborate plaster work, care should be taken to keep the draperies principally in folds and swages, and make the most of the ornamentation of draperies by means of tassels, ropes, and fringe. If, however, the plaster work is not too elaborate, it is well to embody considerable embroidery or applique work in the draperies, as they then become the most ornamental feature of the theatre.

The wall, or panel covering throughout the theatre is an important item, because in addition to its beauty and richness it has excellent acoustical value. These panels should be of brocade, tapestry, or embossed velvet, because it is quite necessary that some designed pattern be used to avoid an undecorated plain surface. The embossed velvet is the best for acoustical value, and in the great majority of cases also proves the least expensive. However, it has the disadvantage of requiring frequent cleaning. Cotton brocades come next in practical use. These are made of mercerised cotton, and sometimes have a real or artificial silk top. Providing that this material is heavy, it is not necessary to use a lining. This heavy, unlined fabric has very good acoustic value. In the case of tapestry, only the lighter patterns such as the Louis XVI. or some delicate modern pattern should be considered. The method of applying the theatre wall covering is most important, as this also affects not only the acoustical properties of the theatre but the life of the covering itself.

Selection of Materials for Floor Covering and Finishing.

Floor covering and floor finishing make a very interesting study. There are a number of different opinions in regard to this. A great many theatre owners insist on having cement floors. The use of cement floors in the auditorium is not advisable. It has been found more desirable to use wood finish for the floor in both orchestra and balcony. For mezzanine, lobby, stairs, etc., it makes very little difference, from the point of view of comfort, in the material you use for the under finish. Wood for the floor under the seats gives both comfort and warmth, and gives also a very much better surface to which to fasten the theatre chairs and the carpet or rubber flooring in the aisles.

Composition Floorings.

There are some new and very interesting composition floorings on the market which are fireproof and can be used for floor finishes, but their use is prohibitive at present, as the price is rather high. If the theatre is situated in what is classed as a "good" district, and the audience is of a refined type, the top covering of the aisles, stairways, boxes, mezzanines, etc., in the auditorium proper should be of carpet, as this gives the richest effect and is the most comfortable. Carpets in these locations are subjected to severe and constant wear, and it is therefore recommended that a very good grade be used. It is quite possible also to select a colour or design for the carpet which will be harmoniously in keeping with the rest of the theatre. Rubber, of course, has a greater durability, and is a satisfactory flooring. Its use on stairways is recommended. In a good many instances rubber is the best covering one can put on balcony steppings, even though one has installed marble treads on the stairs. It is quite necessary that the sound of footsteps be deadened with some material. It must be taken into consideration that although rubber has the greatest durability, it is not nearly as rich in its effect as carpet. Therefore, this highly desirable feature of the carpet should be taken into consideration when selecting the floor covering.

(To be continued.)

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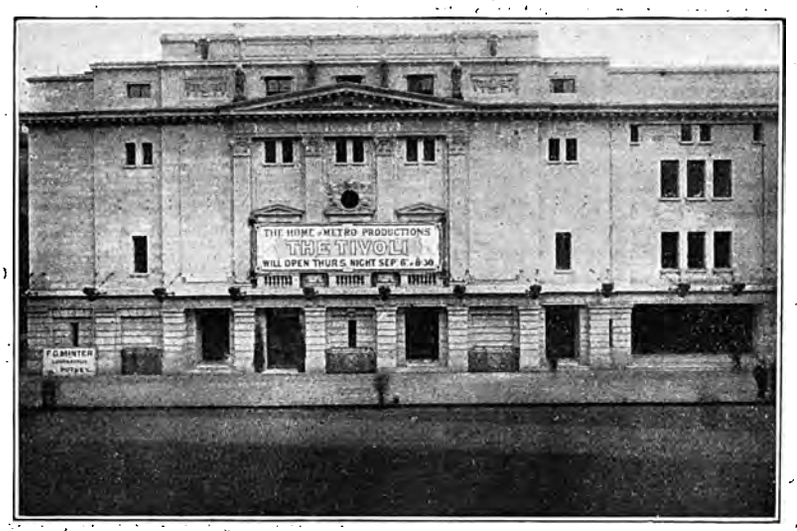
Theatres & their Equipment.

New Super Kinemas.

No. 10.—THE NEW TIVOLI, STRAND, LONDON.

THE NEW TIVOLI, which opened its doors under new auspices on Thursday last, arises, Phœnix like, from the ashes of one of London's most famous music halls. For many years it held a prominent place among the big variety theatres of the West End, and the names of a host of great artistes, such as Lauder, Marie Lloyd, Harry Tate, Clarice Mayne, Little Tich, Marie Dainton, and many others, will always be associated with its popularity and success. But the times have changed. The incursion of the kinema into the sacred precincts of the theatrical fold may be considered somewhat revolutionary, but it is undoubtedly permanent. The big solus pictures, with their perfect atmosphere, admirable presentation, and enormous possibilities for good music, have indeed come to stay, and theatrical managers are now amply realising the fact. Indeed, one manager has gone so far as to predict that in less than five years there will not be a single legitimate theatre in London without its complete kinema installation, ready and willing to stage a big picture attraction. Be this as it may, the conversion of the Tivoli has transformed this once popular hall of variety into a super-kinema of a very attractive character. An entirely new and up-to-date building has taken the place of the old theatre, and there is very little doubt that it will soon be the home of the "movies" in their biggest and most popular form of entertainment.



FRONT OF THE NEW TIVOLI THEATRE.

Site and Exterior Design.

The new theatre occupies one of the most prominent positions in London's busiest thoroughfare—the Strand. The whole of the block extending from Strand to Adelphi Arches, and overlooking Adam and Durham House Streets, has been utilised, the frontages being as follows: To the Strand, 122 feet; to Adam Street, 92 feet; and to Durham House Street, 76 feet. The site is admirably suited for a theatre of this description, and the fullest advantage has been taken of the three street frontages in arranging the exits. Indeed, the public portion of the house has been planned in a way which enables the building to be entirely emptied in the short space of three minutes. The exterior of the building has been treated in as simple a way as possible, without losing a sense of dignity and character. The design was limited to a certain extent by the small site space, but, nevertheless, a boldness of treatment has been achieved, and, taken as a whole, the building has an imposing appearance.

The entrance to the theatre is from the Strand, through a series of swing double glass doors, adorned with bronze grilles, the whole forming an imposing screen. The hall is spacious and ample, with a floor of marble, tiled to keep the same form as the stilted elliptical ceiling and cornice. Directly facing the main entrance doors is a marble twin staircase, divided by a marble balustrade, one side leading to the balcony, and the other to the foyer and thence to the circle.

Auditorium and Interior.

The auditorium is constructed of fire-resisting materials, the roof being asphalte on patent fireproof block flooring, and the circles are of reinforced concrete and steel, whilst the whole of the walls are steel framed with brick filling. There are no columns in the building to obstruct the view of the screen. The ground floor is below the street level, and is entirely taken up with the Stalls, which seat 900 persons. Above the Stalls is the Circle, easily reached on account of its street level, and here is to be obtained the maximum amount of comfort and convenience. The Circle seats 637 people. Above the back of the stalls, and immediately beneath the circle, is a waiting room on the street level, a special feature being an open marble balustrading, enabling the people in the room to see the stalls and to hear the orchestra, organ, or other musical performances. Should any part of the house be full during the time the people are waiting, a transfer pay-box has been erected to permit transfers to less crowded sections. At the back of the waiting room, forming a frieze, together with spandril sides, is a series of borrowed lights, amber tinted, which give the appearance of natural daylight.

The Balcony has been constructed to give good sight lines, together with comfortable seating, and 572 persons can be accommodated. The main part of the auditorium is crowned with a shallow dome, whose centre merges into a cylindrical shaft, terminated by a sliding circular lantern of stained glass. This can be slid away during the hot weather, leaving the shaft

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THEATRES AND THEIR EQUIPMENT—*continued.*

open to the sky. The total seating capacity of the theatre is 2,100.

The Decorative Scheme.

The decoration of the theatre has been carried out in the Empire style. The ceiling expands from the proscenium towards

INTERIOR, SHOWING THE CIRCLES AND GROUND FLOOR.

the main part of the auditorium, is terminated by an elliptical arch, and has the appearance of a semi-elliptical funnel or inverted cone. This constitutes an admirable trumpet or amplifier for sound. On either side of the roof are two arches and their supports, cutting into the minor arc of the elliptical ceiling, draped with gossamer fireproof curtains, behind which are apertures to emit the sound of the organ, whose console is placed in the centre of the orchestra on centre line.

Mural decorations to the stalls are carried out in mahogany wainscoting, surmounted by a rich bronze frieze of bas-relief cherubims, broken at intervals by an elongated octagonal frame glazed with amber glass, relieved by a stencilled design, behind which lights are arranged to give a cameo effect to the whole. The circle is treated in a lighter vein, the field being divided into a series of panels surmounted by a rich cornice, with a panelled mahogany dado. The balcony is treated in a similar manner.

One of the most pleasing effects in the decorative scheme is that obtained in the Dutch buffet, which is situated almost on the centre of the front elevation. Here the walls and ceilings are treated with oak battens forming plaster panels, with a rough scourged effect common to old Dutch work. Massive columns with the same treatment support beams taking the ceiling, and a series of lay-lights glazed in old leaded light work, with blown glass bull's-eyes, are situated throughout the entire length of the chamber, giving natural daylight effects which are most pleasing. At one end is an old Dutch tiled hearth fireplace, with oak overmantel, broad mantel-shelf, and pipe rack beneath. A long bar is situated on the back wall, carried out in the same style, with spacious cupboards and back fittings. It may be mentioned that the carpets and draperies were made by a Parisian firm to the architects' design.

The whole of the decorative colour scheme was in the capable hands of Mr. F. J. Sayer, and admirably carried out by J. H. Edgcombe, Ltd., of Soho Square, whose fine work is greatly admired.

The Operating Chamber.

The operating chamber is spacious and convenient. It is divided into several compartments for the better efficiency of the projection. One of the special features of the booth is a separate emergency escape over the roof, in case of fire. The arcs are supplied from motor-generators of 150 amperes, accompanied by twin resistances.

Two Ross kinematograph projectors have been installed, and their successful operation on the opening night was most marked. There was an absolute steady picture on the screen, and free from the slightest flicker. The Kinematograph Equipment Co., Ltd., of 197, Wardour Street, London, claim that the Ross machine possesses many new and valuable features, all making for high efficiency and simplicity of working. There is an easy adjustment whilst running, with the entire Maltese Cross movement interchangeable. The Ross projector is built on the fixed optical centre system, the whole mechanism being attached to a sliding inner frame, carefully balanced by spiral springs, and is easily moved up and down—ensuring a movement of more than one whole picture for masking purposes. Its installation at the New Tivoli has, so far, amply justified its selection.

Lighting and Seating.

There are two systems of electric lighting in the theatre, so that in the event of one system going out of commission, the other provides all the necessary light for the safe working of the house. The auditorium can be flooded with various coloured lights and their combinations, and are worked on dimmers, so that they can be gradually brought into life from a dull glow to a maximum brilliancy, and to die away by the same process. The whole lighting effects are obtained by concealed reflectors, so that no naked light can be seen. A special feature of this is in the main dome and lesser surrounding domes. The large dome has a span of fifty feet, and possibly has the distinction of being one of the largest in this country. Other lights are arranged in artistic panels, carrying out the cameo effect desired. The whole of the lighting is controlled from the operating room.

ANOTHER VIEW.

The seating arrangements were in the hands of Messrs. George Pixton and Sons, of Soho Square, London, and the result has been very satisfactory. The upholstering was done in fine material in harmony with the colour scheme, and a special design of purple and gold has an effect of warmth and comfort. The seats are of the tub and semi-tub descriptions, altogether

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THEATRES AND THEIR EQUIPMENT—*continued.*

comfortable, and the display, particularly in the circle, carries a very brilliant effect.

Ventilation and Heating.

The ventilation and heating is accomplished by means of warm air extracted, upon the Plenum system, fresh air being forced into the auditorium at each level, after being washed and heated or cooled to suit the season, and extracted by means of exhaust fans in the roof and external walls. This system entirely prevents vitiated air, and enforces a continual circulation.

Orchestral Organ.

A special orchestral organ has been built and installed in the theatre by Messrs. Jardine and Co., Ltd., of Old Trafford, Manchester, and it is claimed to be the most fully equipped organ in the country. It contains, among several specialities, a peal of bells ranging over four octavos, a full tympanus consisting of side drums, kettle drums, and pom-pom, and, a somewhat unique addition, a complete Xylophone stop. It is a three-manual instrument, with a convenience for changing stops for either hand or foot, and all the latest improvements.

Stage and Screen.

The proscenium arch is 30 feet wide, with a 20 feet width on soffit, in which the screen is situated. A small stage has been provided to accommodate artistes generally, and a system of lighting installed to allow the whole of the stage to be flooded with brilliant light. A drop curtain has also been provided to cover the screen when the artiste is performing. The screen has been installed by the Kinematograph Equipment Co., Ltd., 197, Wardour Street, and is of a white opaque surface, specially treated. It is bordered with a solid gilt salon frame, making a rich and effective setting. The curtains are electrically controlled, and the lighting on them can be automatically raised or lowered as the curtains open or close. The curtain control, with its treble dimmers, was installed by the Walturdaw Company, of Gerrard Street, London, who are also responsible for the control operating the tabs, the battens, and floats for the surround lights, and the program indicator.

Staff Arrangements.

The most perfect arrangements have been made for the adequate housing of the staff. Dressing rooms for artistes and staff have been provided in that part of the building overlooking Durham House Street, in addition to the management offices, staff rooms, and private lavatories. The lavatory accommodation for the public is of a very complete and comprehensive character, and on the entrance level a large room has been provided for the female staff with toilet requisites. The same accommodation is practically supplied to the circle and balcony.

The active management of the new theatre is in the capable hands of Vivian Van Damm, who has the reputation of being one of the best presentation managers in the business, as his work in the recent production of "Enemies of Women" at the Empire Theatre amply proved. Mr. Van Damm has had considerable experience in the showing of the bigger pictures, and it is easy to predict his success at the New Tivoli. His assistant in the management is D. A. Whiston, who has got together a highly efficient staff.

The builders of the theatre were Messrs. F. G. Minters, of Ferry Works, Putney, and the work has been carried out with expedition and much satisfaction. The chief architect is Mr. Bertie Crew, of Shaftesbury Avenue, London, associated with the well-known city firm of Gunton and Gunton, and supported with much courtesy by his able lieutenant, Mr. J. C. Derham.

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The New Tivoli Palace, Strand

THE entire Drapery decoration of this Theatre, as well as the Damask for seating and the two sets of Tableaux Curtains have been installed :: by us ::

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EFFICIENT PROJECTION.

Simplified Electricity for Operators.

DIRECT CURRENT MACHINERY.

(By PATENT.)

I HAVE been asked by several projectionists, who are deeply interested in the all-important matter of electricity, to define the working of Direct Current Machinery: and, particularly, in respect to the motors used therein. I cannot do better than reprint from the "Motion Picture News" one of the excellent articles in a recent issue dealing with this subject. Direct current motors, like generators, are classified and distinguished from each other by their field windings. Thus we have the three main types, series, shunt, and compound. Motors are also classified according to their speed performance such as constant speed motors, varying speed motors, and adjustable speed motors. The subject of speed variation is quite important, and many times decides whether a certain class of motor is to be used.

Motor Starter.

Generally speaking, large motors have a lower armature resistance than do small motors, and, as a rule, the larger the rating the lower the resistance. Fire underwriters now assert that all motors larger than 1-H.P. should be equipped with a starting resistance. The starting resistance is always connected in series with the armature, and must never be left in circuit longer than necessary to bring the motor up to speed. This should ordinarily require about 20 seconds. The starting resistance, or starter as it is called, is built sufficiently strong to carry a high current for a short time only without undue heating up.

Motor starters vary both as to type and construction, but in principle they are all alike. They are generally designated as three-point or four-point starters depending upon whether they have three or four binding posts for connections to the motor. The four-point starter is the one most commonly used, and it can be adapted to either a series, shunt or compound motor with equal ease.

Starters may or may not be equipped with a no-voltage release. This is a device for protecting the motor against interruptions in the flow of line current. Thus if the voltage applied to the motor were suddenly cut off, due to some outside disturbance, the motor would stop running, but would remain connected to the line. If, now, the voltage were again suddenly applied the motor armature would be burned out, since no starting resistance would be in series with it. The no-voltage release consists of a small electro-magnet shunted across the line, so that when voltage is applied to the motor, current flows through it and energises the magnet. This, in turn, holds the switch arm in the position in which all the starting resistance is cut out of the circuit. If the voltage is cut off the magnet loses its energy and permits the switch arm to spring back to the position in which all of the starting resistance is in the circuit. This protects the motor, since the starter must again be turned on before the motor will act.

Series Motors.

The various types of motors, due to their different field windings, have different characteristics. That is, they perform differently under changing conditions. In the series motor the same current which runs through the armature also flows through the field, so that as the load increases the armature current also increases, and this, in turn, causes the field flux to increase, and so provides the greater torque, or turning effort, required.

As the load increases, however, the motor slows down in order to provide the greater armature current. This drop in speed is quite rapid with increase in load, so that series motors are not suited for constant speed operation. Since the armature current increases with the load, and the flux increases with the armature current, series motors have a very high starting torque with a comparatively low starting current. Thus if the load is doubled, the starting current is not doubled, but is only 1.4 times the full load current. For this reason series motors are mostly used for electric railways, air compressors, small elevators, fans, hoists, cranes, etc. The speed of series motors can be varied in several ways, and experiments in this direction are very interesting.

Shunt Motors.

The shunt motor, like the shunt generator, has its field connected across the line. The field consists of a large number of turns of fine wire, thus having a high resistance. Since the field is shunted across the line the excitation remains constant regardless of the armature current, and hence the speed of shunt motors remains practically constant in spite of changing loads. There is some drop in speed, to be sure, as the load increases, but this hardly ever exceeds 5 per cent. from no load to full load. The starting torque of a shunt motor is nowhere as near as great as that of the series type, but is sufficient for all ordinary purposes.

The speed may be varied by either inserting resistance in series with the armature, thus reducing the applied voltage, and hence requiring a lower speed in order to generate the required back voltage, or by inserting resistance in series with the field, thus weakening it and thereby increasing the speed. Shunt motors are mostly used where the element of constant speed is the principal consideration. The direction of rotation of a shunt motor can be reversed by reversing either the field connections or armature connections, but not both. A shunt generator runs in the same direction as a shunt motor. For this reason shunt machines are used on some of the electric railway engines in mountainous country, so that when going down grade the machine acts as a motor, and pumps power back into the line in addition to acting as a brake.

Compound Motors.

The compound motor combines the features of both the shunt and series machines. That is, the speed under load drops more than in the case of the shunt type, but less than in the series. The torque, on the other hand, is greater than the shunt type, but less than in the series. These two factors can be changed to suit requirements by changing the degree of compounding. That is, by changing the number of turns in the series field windings. If the series field is weak compared to the shunt the motor will act more like a shunt motor, while if the shunt field is weaker than the series, the reverse will be true.

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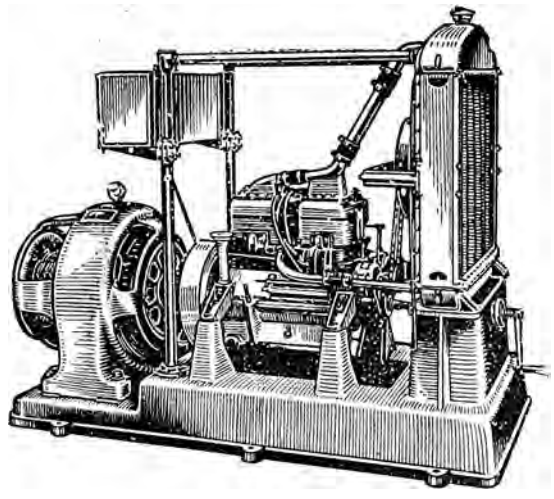

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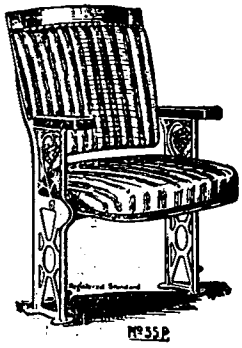

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THE MUSIC OF "THE COVERED WAGON."

OF great interest to musicians is the musical score of "The Covered Wagon," shown at the London Pavilion, on Wednesday evening. This was arranged by Hugo Risenfeld, who directs musically and managerially the Criterion-Rialto-Rivoli houses in New York. Dr. Risenfeld wrote an original march for the great scene of the towing horses and oxen swimming the Platte River and he contributed his melody "My heart is there," for the love theme of Molly Wingate and Will Banion.

After a dedication to the late Theodore Roosevelt to the patriotic tune of "Daughters of the Revolution," Massenet's "Suites Alsacienne" times with the first view of the 500 covered wagons in their parked camp, which is followed in the subsequent more intimate scenes by "Folk Melody" in G. Saint Saens' "March Heroique" appropriately introduces the Liberty Boys from Missouri, on whose arrival the expedition waits. Soon with the grandly swelling notes of Elgar's "Pomp and Circumstance" the 2,000 mile way to Oregon is begun.

"Oh, Susanna," Stephen Foster's pioneer ditty, is an oft-utilised tune, particularly with the banjo-playing kid, Jed Wingate, and the other camp merry-makers. Also not readily to be forgotten are Kampanski's "Aphrodite Suite," in the quarrels of the rival lovers for Molly's hand; the orchestration of the hymn, "Lead Kindly Light" for the aged settler's burial, and Mlle. Chaminade's joyous "Autumn" to emphasise the caravan doctor's informal but breezy announcement of an increase in the caravan, "It's a boy."

A special orchestra conducted by Mr. Frederick Arundel will interpret the incidental music as above arranged.

POPULARITY OF ROSS PROJECTORS

AN interesting item of news is to hand from the Kinematograph Equipment Company to the effect that under the direction of Mr. Sidney Bernstein Ross projectors have been installed at the new Tivoli Theatre in the Strand and also at the Shepherd's Bush Pavilion. The Ross machine is also replacing those of foreign manufacture at many other West End houses. The Kinematograph Equipment company will also be responsible for the projection at the Palace Theatre when "If Winter Comes" is presented.

New seating has also been installed by this company during the past few weeks at the Polytechnic, Regent Street; the Pavilion, Ramsgate; and the Picture Palace, Cape Hill, Birmingham.

CLARKSON

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A few of the Films I have Dressed:

"THE GLORIOUS ADVENTURE"
"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

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REVIEW OF NEW PRODUCTIONS—*Continued from page 56.*

Nobody's Bride.

Underworld picture of fair, average standard.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, January, 1924.

THERE is very little that is new in the scheme of this picture, although here and there some little turns are made, which, with less conventional treatment, would have lifted the picture above the average program level. As it stands at present, however, it is just a fair to moderate program picture, suitable for that class of patron which has not yet tired of the underworld picture in its divers presentations.

Mdlle. Mary Darnay, a miniature painter, alias queen of the underworld, stops to aid Jimmy Nevins, ex-gentleman of wealth, who is starving in a public park. She takes him to her apartment and feeds him. Other members of her gang are "Vesper" Charlie and Smithy "the dope." Jimmy is pressed into service to drive a car while the gang makes a haul at night at the spectacular wedding of Doris Standish to Cyrus Hopkins. At the last moment Miss Standish decides to run away from her wedding, and, seeing Jimmy, an old acquaintance of better days, she asks him to drive her to a hiding place. Not knowing that the gang he is aiding is a band of crooks, Jimmy takes Doris to Mary's flat. Just before she left the house Doris had picked up a bag in which one of the crooks had placed the wedding jewels. When the crooks find there are no jewels to steal they leave the Standish home and go to their flat. There they find Jimmy and Doris, and they hold Doris for a ransom. Doris and Jimmy fall in love; Mary falls in love with Jimmy, which makes an odd triangular situation. Only the action of two radically different women in love could solve the tangle, and that is what finally brings happiness to hearts torn by conflicting emotions.

Pagliacci.

AT the Scala Theatre, Tottenham Court Road, this film was screened on Friday last week. It was reviewed at length in the FILM RENTER of August 25. It is a well produced and sincerely acted picture based upon the opera of that name. The acting of Adelqui Millar is a feature of this production.

The Fall of Babylon.

The Babylonian story from "Intolerance" as a feature picture.

RELEASED BY F.B.O.

Length, 6,443 *ft.*

Release Date, March 3, 1924.

FILM BOOKING OFFICES, who showed this picture to the trade on Tuesday last, evidently do not intend to allow to remain idle any potential money-making possibilities which Griffith's masterpiece, "Intolerance," may possess. After innumerable reissues of the entire picture they have now embarked upon the course of cutting out the most spectacular of the four stories embodied in the original film, and are handling it as a feature.

The story is too well known to need repitition here. Griffith's gigantic and still unsurpassed sets which form the background for the wonderful and thrilling story of the loves and hates of the humble and the mighty in the days when Babylon was the mightiest city in the world, still maintain the power to amaze the beholder. The perfect casting of the players is borne upon one with increasing emphasis when viewed in the light of the many productions which have followed it where stars have not always had the right vehicle for the display of their ability. Indeed, we have yet to see Constance Talmadge give a better performance than she gives in this picture. With those picture-goers to whom "Intolerance" is not so much an entertainment as a cult, this picture should do good business.

Hodge Podge.

An exceedingly amusing series of one-reelers containing a little of everything.

RELEASED BY IDEAL FILMS.

Length, One Reel.

Release, One a Fortnight From December.

AS one would expect from the title, these pictures contain a little of everything, and are in their way gems of interest and amusement. Not only do they contain some scenes of beautiful photographic interest, but everything in these one reel pictures is so happily mixed up that they are a sheer delight to witness. "Hodge Podge" touches on the beauties of nature and skilfully brings in many humorous moments. They are just the kind of picture that should be included in every program for they are certain to please any kind of audience. Ideal should have a big demand for these pictures.

SUDDEN DEATH OF MR. STAFFORD WM. PICTON

From our Liverpool Correspondent

THE death occurred with startling suddenness on Wednesday of Mr. Stafford Wm. Picton, who for several years had been business manager of the Scala and Futurist Picture Houses in the centre of Liverpool. Death was due to heart trouble, from which Mr. Picton had suffered for some time.

Mr. Picton was in his fifty-second year. He was a grandson of Sir James Picton, author of the well-known Picton Memorials, and of whom the Picton Library, Liverpool, stands as a memorial. His father was the late Mr. W. H. Picton, a well-known Liverpool architect. In his younger days Mr. Picton embarked upon a literary career, and was for a time dramatic critic and book reviewer for a Liverpool paper, while he afterwards acted in a similar capacity for a Manchester publication. He afterwards became publicity manager for several well-known actors, including Sir John Martin Harvey, with whom he had been associated for very many years.

He subsequently interested himself in film matters and became connected with the Scala, Liverpool, and afterwards also with the Futurist, and both these enterprises enjoyed a big measure of consistent prosperity under his astute business management, an outstanding feature of which was the booking of first Liverpool runs of only the best films. He particularly favoured those which, while possessing features of general interest, were also of educational value, and his directors were not slow to appreciate the discrimination which he brought to bear in the hire of pictures for both the Scala and Futurist.

He was well known over a wide area in both kinema and theatrical circles, and as publicity expert probably had few, if indeed any, equals, certainly as regards kinema and theatrical matters, throughout the country.

He resided at Chistlehurst, Salisbury Road, Cressington, on the outskirts of Liverpool. He leaves a widow, two sons and two daughters.

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NOTICE TO THE TRADE.—Pianos, Player-Pianos, Electric-Pianos at special rates to kinema proprietors on production of this advertisement.—Barrhill Piano Depôt, 106, Bolton Road, Pendleton. 22-9-23.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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SEPTEMBER 15, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

THE WOMAN WHO OBEYED

PROVINCIAL TRADE SHOWS:

LEEDS: Majestic Cinema, Tuesday September 18, at 11 a.m.	**MANCHESTER:** Piccadilly Cinema, Friday October 5, at 11 a.m.	**BIRMINGHAM:** Scala Cinema, Friday September 21, at 11 a.m.
SHEFFIELD: Central Picture House, Wednesday Sept. 19, at 11-15 a.m.	**LIVERPOOL:** Futurist Cinema, Tuesday October 2, at 11 a.m.	**NEWCASTLE:** Pavilion Cinema, Thursday Sept. 20, at 11 a.m.

ASTRA-NATIONAL PRODUCTIONS, LIMITED.

LONDON
53a Shaftesbury Avenue, W.1.
Telephone – Regent 1468 1469

6D.

30 Blackfriars Street, MANCHESTER
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KODAK LIMITED, KINGSWAY, LONDON, W.C. 2.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, SEPTEMBER 17.
Assoc. First National....Minnie ..... Own Theatre, 11
Graham-Wilcox....Chu-Chin-Chow ..... Marble Arch Pavilion, 8-30
TUESDAY, SEPTEMBER 18.
Unity....Richard Talmadge Production ..... Shaftesbury Pavilion, 11
Famous-Lasky....The Man Who Saw To-morrow ..... New Gallery, 11
European....Gossip ..... Own Theatre, 11 & 2-30
Assoc. First National....Children of Dust ..... Own Theatre, 11 & 2-30
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WEDNESDAY, SEPTEMBER 19.
European....Gossip ..... Own Theatre, 11 & 2-30
Pathe....Plunder ..... New Oxford, 2-30
Assoc. First National....Children of Dust ..... Own Theatre, 2-30
THURSDAY, SEPTEMBER 20.
Gaumont....Ziska ..... New Gallery, 11
Renters....The Great Alone ..... Shaftesbury Pavilion, 11
FRIDAY, SEPTEMBER 21.
Phillips....The Avenging Torrent ..... Shaftesbury Pavilion, 11-30

MANCHESTER.

MONDAY, SEPTEMBER 17.
Capitol....Wildest Africa ..... Winter Gardens, 11
TUESDAY, SEPTEMBER 18.
Hepworth....Strangling Threads ..... Deansgate P.H., 11
Famous-Lasky....The Man Who Saw To-morrow....Oxford St. P.H., 11
Gaumont....The Joker ..... Gaiety and O.T., 11 & 2-30
WEDNESDAY, SEPTEMBER 19.
Pathe....The Spider and the Rose ..... Oxford St. P.H., 11
Assoc. First National....Slippy McGee ..... Own Theatre, 11 & 2-30
FRIDAY, SEPTEMBER 21.
F.B.O.....Man and His Gods ..... Theatre Royal, 11
Walturdaw....Daughters of the Rich ..... Piccadilly, 11

LIVERPOOL.

MONDAY, SEPTEMBER 17.
Walturdaw....Daughters of the Rich ..... Futurist, 11
TUESDAY, SEPTEMBER 18.
Walturdaw....Strong Man's Love ..... Futurist, 11
F.B.O.....Wonders of the Sea ..... Scala, 11
Pathe....The Spider and the Rose ..... Prince of Wales, 11
WEDNESDAY, SEPTEMBER 19.
Walturdaw....The Girl Who Came Back ..... Futurist, 11
European....Dead Game ..... Scala, 11-15
European....Speed Bugs ..... Scala, 11-15
THURSDAY, SEPTEMBER 20.
Walturdaw....Has the World Gone Mad? ..... Futurist, 11
F.B.O.....Mary of the Movies ..... Scala, 11
FRIDAY, SEPTEMBER 21.
Granger....Love's Triumph ..... Futurist, 11
Assoc. First National....Slippy McGee ..... Prince of Wales, 11
Famous-Lasky....The Man Who Saw To-morrow ..... Scala, 11

LEEDS.

TUESDAY, SEPTEMBER 18.
Famous-Lasky....The Man Who Saw To-morrow .....Kinema Ex., 10-30
Astra-National....The Woman Who Obeyed ..... Majestic Cinema, 11
European....Single Handed ..... Own Theatre, 11 & 3
European....Nobody's Bride ..... Own Theatre, 11 & 3
Pathe....The Spider and the Rose ..... Kinema Exchange, 11-40
Gaumont....The Joker ..... Kinema Exchange, 2-15
Granger....Love's Triumph ..... Kinema Exchange, 3-15
THURSDAY, SEPTEMBER 20.
Assoc. First National....Slippy McGee ..... Own Theatre, 11 & 2-30
FRIDAY, SEPTEMBER 21.
F.B.O.....The Fall of Babylon ..... Kinema Exchange, 11-40
I.V.T.A.....The Reef of Stars ..... Kinema Exchange, 2-15

SHEFFIELD.

MONDAY, SEPTEMBER 17.
Assoc. First National....Slippy McGee ..... Grand, 11
TUESDAY, SEPTEMBER 18.
I.V.T.A.....The Reef of Stars ..... Cinema House, 11
F.B.O.....Man and His Gods ..... Electra, 11
WEDNESDAY, SEPTEMBER 19.
European....Single Handed ..... Electra, 11
European....Nobody's Bride ..... Electra, 11
Granger.....Love's Triumph ..... Cinema House, 11
Famous-Lasky....The Man Who Saw To-morrow.....Union St. P.H., 11
Astra-National.....The Woman Who Obeyed .....Central P.H., 11-15
THURSDAY, SEPTEMBER 20.
Western Import....The Broken Violin ..... Union St. P.H., 11
FRIDAY, SEPTEMBER 21.
Pathe.....The Spider and the Rose ..... Cinema House, 11
Gaumont....The Joker ..... Grand, 10-45

NOTTINGHAM.

TUESDAY, SEPTEMBER 18.
European....Trimmed in Scarlet ..... Regent Hall, 11
European....Dead Game ..... Regent Hall, 11
Gaumont....The Joker ..... Goldsmith St. P.H., 11
Assoc. First National....Slippy McGee ..... Mechanics', 11
Famous-Lasky....The Dweller in the Desert ..... Scala, 11
WEDNESDAY, SEPTEMBER 19.
Granger....The Dauphin of France ..... Scala Theatre, 11
THURSDAY, SEPTEMBER 20.
Hepworth....Strangling Threads ..... Elite, 11-15

BIRMINGHAM.

SUNDAY, SEPTEMBER 16.
European....Trimmed in Scarlet ..... Scala, 7
European....Dead Game ..... Scala, 7
Assoc. First National....Slippy McGee ..... Own Theatre, 7
Gaumont....The Joker ..... Regent, 7
Western Import.....Man and Wife .....New St. P.H., 7
Pathe....The Spider and the Rose ..... Futurist, 7
TUESDAY, SEPTEMBER 18.
Hepworth....Strangling Threads ..... Picture House, 11
Sovereign....Parted Curtains ..... Scala, 11
Assoc. First National....Slippy McGee ..... Own Theatre, 11 & 3
WEDNESDAY, SEPTEMBER 19.
Granger....Love's Triumph ..... Scala, 11
FRIDAY, SEPTEMBER 21.
Famous-Lasky....The Man Who Saw To-morrow ..... Futurist, 11
Astra-National....The Woman Who Obeyed ..... Scala Cinema, 11

NEWCASTLE.

TUESDAY, SEPTEMBER 18.
Artistic....The Empty Cradle .....Westgate Rd. P.H., 11-15
Phillips....The Fourth Musketeer ..... Stoll Theatre, 11-15
Northern Mutual....Women Men Marry ..... New Pavilion, 11-15
Assoc. First National....Children of Dust....Own Theatre, 11-15 & 2-30
WEDNESDAY, SEPTEMBER 19.
I.V.T.A.....The Reef of Stars ..... New Pavilion, 11
Pathe....The Spider and the Rose .....Queen's Hall, 11-15
THURSDAY, SEPTEMBER 20.
Granger....Love's Triumph ..... Empire, 11
Astra-National....The Woman Who Obeyed ..... Pavilion Cinema, 11
FRIDAY, SEPTEMBER 21.
Famous-Lasky....The Dweller in the Desert ..... Grainger's P.H., 11

GLASGOW.

MONDAY, SEPTEMBER 17.
Bendon....Winning a Bride ..... Scala, 11
TUESDAY, SEPTEMBER 18.
Gaumont....The Joker ..... New Savoy, 11
Ideal....Should a Doctor Tell ..... Scala, 11
Vitagraph....The Midnight Alarm ..... Cinema House, 11
WEDNESDAY, SEPTEMBER 19.
Famous-Lasky....The Dweller in the Desert ..... Scala, 11
FRIDAY, SEPTEMBER 21.
Assoc. First National....Children of Dust ..... Own Theatre, 11
Hepworth....Strangling Threads ..... Savoy —
Pathe....The Spider and the Rose.....Renfield St. C.H. & O.T., 11 & 3

BRISTOL.

SUNDAY, SEPTEMBER 16.
Assoc. First National....A Man of Action ..... Own Theatre, 3
TUESDAY, SEPTEMBER 18.
Famous-Lasky....Bella Donna ..... Triangle Hall, 11-15
WEDNESDAY, SEPTEMBER 19.
Regent....Reckless Youth ..... Palace, 11-15
Western Import....Man and Wife ..... King's Cinema, 11-30

CARDIFF.

TUESDAY, SEPTEMBER 18.
Paragon....Richard Talmadge Production ..... Kinema Exchange, 12-15
Assoc. First National....A Man of Action .... Kinema Exchange, 12-15
European....The Town Scandal ..... Own Theatre, 3
F.B.O.....The Fall of Babylon ..... Kinema Exchange, 3
Regent....Reckless Youth ..... Kinema Club, 3
FRIDAY, SEPTEMBER 21.
Famous-Lasky....The Dweller in the Desert ..... Own Theatre, 11
Western Import....Man and Wife ..... Queen St. C.T., 11-30
Pathe....Plunder ..... Kinema Exchange, 12-15

BELFAST.

WEDNESDAY, SEPTEMBER 19.
Gaumont....The Little Clown ..... Own Theatre, 11

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 514. SATURDAY, SEPTEMBER 15, 1923. SIXPENCE.

The New Regulations

THE new Regulations in connection with the Cinematograph Act have now been issued by the Home Office, and a careful perusal does not seem to indicate that the trade has very much reason to complain. Indeed it is significant that in forwarding a copy of the regulations the Home Office state:

> The old Regulations, which have now been repealed, had in several respects become out of date, and a number of suggestions for their amendment had been received from licensing authorities and from the trade by the Home Office from time to time. All these suggestions have been carefully considered, and the Regulations have been discussed in detail at conferences which have been held at the Home Office with representatives of the interests affected and of the principal licensing authorities.
>
> The revised Regulations are the outcome of these conferences, and the Secretary of State believes that the representatives of the trade associations are in general agreement with their main provisions.
>
> The Regulations come into force at once, but in the case of buildings already licensed will not take full effect until the time of the renewal of the licences. In such cases the licensee will only be required to comply with the provisions of the old Regulations. The special attention of the licensing authority is called to the provision of Reg. 25. These provisions will strengthen the position of the licensing authority.

If one carefully scrutinises the revised Regulations they are practically nothing more than safeguards for minimising the danger of fire and panic in kinemas. Insistence is laid on the provision of fire appliances that are suitable and adequate for the building, and have a sufficiently large staff of attendants under some senior person in charge. A competent operator, for instance, of over eighteen years of age must be in charge of the enclosure during the whole time that the apparatus is in use, whilst the safety lighting for the auditorium, and any part of the building to which the public is admitted, must be supplied from a separate source from that of the general lighting. One of the new Regulations is that in future the Home Office considers it necessary that operations for rewinding should be carried out in a room separate from the projection enclosure, and that the fittings and ventilation of the rewinding room should comply with conditions similar to those applied to the projection enclosures.

It is interesting to note that portable projection apparatus is now dealt with under the new Regulations, and there is a much stricter provision concerning the use of these projectors.

On the whole the new Regulations are eminently sound and fair to the whole industry, for they concern themselves with the safety and well-being of the public, and are evidently drafted with a sincere desire on the part of the Home Office to see that ventilation and seating and general well-being of kinema-goers is well looked after. No exhibitor can complain if the Home Office Authorities tighten the screw a little in regard to these matters, for every exhibitor in this country is anxious to reduce the risk of fire and panic to the very smallest degree. It is quite evident that these Regulations have been drafted after careful consideration and in close consultation with the heads of the industry, and we congratulate the Home Office upon its admirable clarity and sound common sense. At one time it was thought that the Regulations would give licensing authorities power to impose penalties regarding censorship, but we are happy to see that this contentious clause does not exist. For the well being of this industry it is sincerely to be hoped that all exhibitors affected will work hand in hand with the authorities, so that there will be no hitch in carrying out these new proposals.

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By the W

A Weekly On Trade

THE sensational announcement of the Famous Players Lasky Corporation in America of its new plan in selling its product constitutes perhaps the longest step forward ever taken in all the history of the distribution of motion pictures. In future the public will practically fix the exhibition values on their product, for it is the intention of this company that their pictures be first tried out in a number of theatres in the principal key cities, backed with adequate advertising, before an exhibition value is set upon them. The announcement will appear to have taken the American film industry by surprise, but Mr. W. A. Johnston, the well-known editor of "The Motion Picture News," is a stalwart supporter of the new method of rental, for in a striking editorial he says, "The new policy of Famous Players is right along the inevitable and logical path of true progress. It lets the public say what a picture is worth; and that's the only way a true value will ever be established —that, plus the "adequate but *not unnatural* advertising" which *must* be used in fairness to picture, public, exhibitor, and producer.

Good Pictures at a Fair Price.

"BLOCK-BOOKING and rental prices—these two great factors in motion picture progress—are more than trade matters. *They are matters of public interest.* It is not a question of whether or not the exhibitor prefers the lazy way of block-booking, or whether or not the distributor finds it cheaper and profitable. And rental policies are not to be settled by the whims and greed of the short-lived day. *It is a question of getting good pictures to the public at a fair price to all concerned. That* —and that alone, will make a buying public and a progressive industry."

"A Daring and Revolutionary Move."

MR. JOHNSTON is a very shrewd man, and if he has espoused Famous-Lasky's cause it is only because he really thinks their move is in the right direction. Joe Dannenberg, the brilliant editor of "The Film Daily," also declares this to be the most daring and revolutionary move that has occurred within the industry in years, and thinks it "a fine, altruistic and splendid idea." It will certainly be watched with the keenest interest in this market, but I do not think there is the slightest occasion for exhibitors over here to worry about the matter, because none of the American companies have any theatres in this country, although it is conceivable they may acquire some in the near future.

Opening of the Tivoli.

ONE of the outstanding events of last week was the opening of the New Tivoli Theatre in the Strand, which was attended by a tremendous concourse of personalities in the trade and distinguished people in literature, art, and politics. This fine building presented a wonderful sight with its handsome exterior and interior and with every seat taken, whilst there was an electric atmosphere in anticipation of a really great evening. Unfortunately, we were doomed to disappointment, for I never remember attending such a badly-managed opening of a new theatre during the whole time I have been connected with this industry. Apparently to recall memories of the old Tivoli, the management decided to introduce some of the old music-hall favourites of the past, and whilst Little Tich, Miss Marie Dainton, and Mr. Malcolm Scott gave excellent performances, yet the time allotted to them was far too long, and the evening dragged very drearily at times. The main feature of the evening, namely, the screening of the Metro picture, "Where the Pavement Ends," was not commenced till well after ten o'clock, and did not come to a finish until close upon eleven-thirty. During the showing of this picture the lights went up in the auditorium quite half-a-dozen times—the effects introduced evoked titters of laughter from the audience, and at various intervals one could hear the shouting of the conductor to his players. The picture, under any circumstances, cannot be considered as a really great attraction for the opening of an important house like the Tivoli, and proved exceedingly disappointing to a great majority of the audience present.

CONSIDERING that the theatre has been lauded as the latest example in kinema construction, and the fact that hundreds of thousands of pounds have been lavished upon it, it was somewhat extraordinary to have to sit through a program which could easily have been surpassed by any of the large suburban kinemas or provincial halls. The effects were stupid in the extreme, and the noises introduced when the waterfall scenes came on the screen were really so laughable that the whole of the audience were tittering with mirth, and it was thought desirable a little later to eliminate this effect from the performance. Personally, I should have thought that the management of the New Tivoli, having decided to present this famous hall as a picture house, would have concentrated upon the very finest program they could possibly have secured, and when I

WILL HAYS' VISIT TO ENGLAND.

Famous Head of American Film Industry to be Honoured by Entire British Trade.

Will H. Hays, the directing head of the moving picture industry in America, sailed on the "Leviathan" last Saturday for this country, and ere these lines are in print will have landed on these shores. There is no personality from the other side who will receive a greater welcome than Mr. Hays, who has won the esteem of every member of the film industry in the U.S.A. by his sterling character and worth. It is the solemn duty of this industry to officially welcome such a distinguished visitor, and we are glad to hear that the heads of the three Associations, K.R.S., C.E.A., and K.M.A., are combining to give Mr. Hays a national welcome. A public dinner or reception at which every section of the industry will be represented will be tendered Mr. Hays early next week.

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ay Notes.

Causerie Topics.

say that the New Era Films' "The Secrets of Nature" were the best part of the program the strength of the other attractions can well be imagined. The management on the first night left a great deal to be desired, it being very evident that the show had not been rehearsed, and chaos seemed to ensue everywhere. In justice to Mr. Van Damm, their very energetic general manager, I do not think he can be blamed, for nobody worked harder than he did, but the fault seemed to lie higher up, where there seems to be the haziest knowledge of pictures or the kinematograph industry. It was regrettable that such an occasion should have been such a dire failure, and it is to be hoped that the Tivoli directors will take immediate pains to repair the unfortunate effect of the first night. I understand that "Where the Pavement Ends" is being withdrawn this week, and that on Monday next the chief attraction will be "Ambrose Applejohn's Adventure," produced by Fred Niblo.

FIRST WITH THE NEWS AND REVIEWS.

Last week "The Film Renter and Moving Picture News" was the only trade journal presenting full reviews of

"The Covered Wagon"
"Guy Fawkes" and
"Bella Donna"

The last-named picture was not shown till Friday morning, but in order that the exhibitors throughout the country should have first news of all the big pictures, special pains were taken to ensure this review in last Saturday's issue.

Another Congress.

I PROFOUNDLY disagree with Alderman Trounson concerning the proposed International Congress, to be held in Paris in October, which he so valiantly championed at the Liverpool meeting of the C.E.A. the other day. There seems to be a great deal of talk going on amongst some members of the C.E.A. concerning the wonders of this Congress, which I cannot possibly understand. To begin with, there is not the slightest interest being taken in this Congress in America, neither have I been able to ascertain any manufacturer of British films that is violently excited about this meeting. The German companies will not be represented, so that this wonderful Congress boils down to a few delegates from Italy and Switzerland, and apparently some members of the C.E.A., who, I am sadly afraid, are more eager to participate in the delights of Paris than to worry about what will take place at the Congress. The proposals of the promoters of this Congress consist of a number of receptions and banquets, and a visit to the Gaumont studios, but beyond that I can find no real business on the agenda. In any case the tongue used will be French, with which only a very small percentage of the exhibitors in this country are conversant, and I cannot under any circumstances see the value of attending an affair which has no claim whatever to be called an International Congress.

America and Germany Hold Aloof.

TO talk of the British Government being so impressed with the importance of the Conference that representatives should be appointed to attend one or more of the Conference functions is one of the most stupid suggestions I have heard for many a long day. There was never more need for an International Congress than there is at the present moment, but it must be run on the right lines, and the logical place for its meeting is London. To such a Conference every great nation of the world must be invited, and it would be farcical to hold such an affair if America and Germany held aloof. A World Congress has been in the minds of the leaders of this trade for some considerable time, and I know that steps are already being taken to bring the matter to fruition. It would be a thousand pities if such a Congress was spoilt by a trumpery affair such as Paris promises, and it will be time enough to talk of Government representation when we have a congress worthy of our great industry.

A Notable First Night.

FIRST nights of film plays are getting somewhat common occurrences, but seldom do I remember seeing so many trade personalities present as was the case when "The Covered Wagon" was presented for the first time at the London Pavilion last week, and again on Monday, when "If Winter Comes" made its initial appearance at the Palace Theatre. Gilbert Miller, who is responsible for the presentation of "The Covered Wagon," and Mr. J. C. Graham, must have been more than pleased at the magnificent reception that this picture received from a critical audience on the first night. Not only was this photoplay presented with an unusually fine musical setting, but as this great picture unfolded itself it was followed with such rapt attention that one could literally, at times, have heard a pin drop. "The Covered Wagon" has captured the entire Press of this country by the magnificent acting of its principals and the beauty of its production. Crowded houses have been the order of the day at the London Pavilion from the moment it has been shown.

Two More Premieres.

OF equal interest to the trade was the mighty Fox production, "If Winter Comes," concerning which so much has been written during the past few months, and of which rumour has spoken highly. In this case rumour was certainly not a lying jade, for this picture, also containing wonderful acting, met with a tremendous reception and was voted by all sections of the audience present as a certain winner. British producers and manufacturers, renters and exhibitors, many of them from the North, were present on Monday night

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to witness this great photoplay, and Mr. Levine, the managing director of Fox Films, must have been particularly proud of the reception that the film was accorded. Meanwhile, it is pleasing to note that next Monday evening is the first presentation of a great British production, for on this occasion "Chu Chin Chow," the big Graham Wilcox super, will be screened for a season at the Marble Arch Pavilion. On this evening Miss Betty Blythe, the famous screen star, and other members of the cast, will be present, and all indications are that it will be a memorable night for British films. Herbert Wilcox, who is modesty personified, cannot be induced to speak about the picture, but from one or two who have been privileged to see this photoplay I am anticipating another triumph for British films.

A Little Critic and a Big Subject.

I SEE a small announcement in one of the American journals this week to the effect that a reviewer of one of the trade journals in this country has arrived in New York "to conduct an independent investigation in the American production field." I hope the film industry on the other side are not attaching too much importance to these obscure personalities, who have little claim whatever to represent the industry over here, but who, when they arrive in America, give themselves airs and graces as if they really were of some importance. Curious, isn't it, that the smaller the person the bigger they like to feel, but our American cousins would be well advised not to take them altogether at face value. Meanwhile the said viewer has been giving her opinion on American showmanship, and a more distorted and stupid criticism I have seldom read. This is just another case of running down everything American, the only effect of which is to merely irritate, and does no good whatever.

More Power to the League.

MR. ROWAN WALKER informs me that there is every reason to anticipate that Artistic Films and Napoleon Films will be added to the League's membership in the course of the next few days. This will, with one or two exceptions, bring the strength of the League almost up to a hundred per cent.

Lunatic Figures.

IT is still deplorable to read the amount of nonsense that is written in the lay Press concerning the supposedly enormous sums made by film renters in this industry. The London "Star" the other evening had a wonderful story of how much money "The Pilgrim" had been making for Pearl Films, and by an extraordinary piece of arithmetic worked out that the hundred copies employed would bring to Pearl Films no less a sum than two hundred thousand pounds in rentals. The manner in which these figures were obtained was the most comic and laughable I have seen for a long time, for the writer derives this amazing sum by figuring that two thousand kinemas have booked "The Pilgrim" at an average price of a hundred pounds each, thus arriving at the sum of two hundred thousand pounds as the amount that the renter will obtain for the hiring of this picture. I have not seen Tom Davis concerning this matter, but I can well imagine that he would be more than delighted if "The Pilgrim" booked to seventy-five thousand pounds, less than one-half the sum the "Star" mentions, and this will probably only be achieved when the film is reissued. Where do these people derive their information? I should imagine from Colney Hatch.

A Convincing Comparison.

JAMES AGATE, the well-known dramatic critic, has again been criticising the kinema under the title, "What's Wrong With the Kinema," but it is pleasing to note that on this occasion the greater portion of Mr. Agate's criticism is one of great praise to "The Covered Wagon." In a very finely worded criticism, Mr. Agate devotes a good deal of space to the beauties of this production, and at the same time dismisses the rather foolish story of "Where the Pavement Ends" as nonsense. Whilst I do not altogether agree with Mr. Agate, certainly the latter production does not in any shape or form come up to the big Famous-Lasky picture.

"Candied" Criticism.

THE Liverpool Branch of the C.E.A. had a great deal of the time at their meeting taken up with the discussion of whether kinemas should show slides and films advocating the sale of candy. A great many of the members seem to take this very much to heart, but, personally, I am considerably surprised that so much time was wasted upon a subject which, I should have thought, would have been dismissed in five minutes. The worst of C.E.A. meetings nowadays is that far too little business is done, and a great deal too much time taken up in discussing piffling little matters that are not worth talking about. I am glad to see that Alderman Trounson endorsed my view when he said it appeared to him that consideration of such matters by the branch was an absolute waste of time, and I notice that in future applications for permission to show slides free of charge are to be delegated to the executive.

Griffith's Big Effort.

THE latest news from America indicates that D. W. Griffith has started on his revolutionary war story at Mamaroneck. The production will represent one of Griffith's most ambitious efforts, and is expected to cost in the neighbourhood of a million and a half dollars. It is quite likely that several important engagements of the revolution will be filmed on a large scale. Griffith has had this story in mind for years, and has always wanted to produce a film that was epic in its appeal, and has felt for a long time that the incidents surrounding the beginnings of the nation in the days of the revolution would offer the most stirring kind of material. Carol Dempster and Neil Hamilton, both of whom appeared in the last Griffith picture, "The White Rose," have been cast for the principal parts, and the actual production will doubtless cover a long period of months, as Griffith means to make it one of his best efforts.

W. and F. Trade Show Cancelled.

CAPTAIN DAVIS has made W. and F. such an attractive offer to run "Woman to Woman" for two weeks at the Marble Arch Pavilion that they have even at this eleventh hour withdrawn their trade show arrangements for the premier presentation at the Alhambra Theatre in favour of this special West End run. They feel this action is in the best interest of all concerned.

Tatler.

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Real Way for Better Business.

INTEREST in percentage, so far from diminishing, appears to be on the increase every day, and the views published in the pages of this journal last week have been read with intense interest by exhibitors and renters all over the country. As the idea of sharing terms sinks into the exhibitor's mind, so more and more does it insensibly appeal to him, for a great many of the leading showmen in this country are quick to see that the way to better business lies through the introduction of percentage in this country. So important has the matter become that it has now formed the basis of discussion at many of the branch meetings of the Cinematograph Exhibitors' Association this week, particularly at the General Council Meeting which took place on Wednesday. It will be remembered that Major Gale last week stated that he was most concerned with regard to the discussion, and that special meetings were being convened at which he would expound his views. It was his intention that every member of the Association should be in a position to know exactly what he said, and the first of these meetings has taken place this week, a full report of which will appear in a later issue. From near and far I am being literally inundated with exhibitors' opinions upon this vital matter. A great many of them are being sent not for publication, many provincial exhibitors being averse to publicity, but all of them show the deep interest that is being taken right through the country upon this momentous question.

Mr. Leonard Denham, in his opinion quoted last week, endorsed the view that was taken in these pages weeks ago, when I said that the percentage of the future would have to be on a basis whereby the exhibitor made his standing charges a first charge on the production, then guaranteeing the renter a definite sum and sharing fifty-fifty all that is taken after these sums have been deducted. Whilst he did not go so far as to agree to the guarantee, it is with pleasure that I have heard from him this week intimating that he was prepared in the case of big productions to at all times guarantee the renter in the manner indicated above. Mr. Denham is a far-seeing showman, and has had the advantage of spending many years in the renting business, so he knows both sides of the case, and when he says that the only way to better business is by the introduction of the percentage basis, then his words are worthy of the deep interest of every thinking man in this industry. How does the introduction of sharing terms lead to better business? Surely this is apparent to the meanest intelligence. Does it not mean that a real super production put into the theatre on fair sharing terms will ensure the exhibitor a reasonable profit and the renter a commensurate return for his production, so that producers will see the only way to get the best business in the future will be by making pictures that will draw big houses. New patrons are attracted to this industry only by the introduction of great and novel pictures. "The Four Horsemen" brought more new comers to the kinemas than any other picture of recent date. We want to encourage these pictures, for they are proved money-makers. That is why each side must be assured of a fair and square deal when it comes to bargaining for rental prices.

Sharing terms are not generally understood in this country—that is the real reason why they are looked upon with such suspicion. Many an exhibitor has had an experience of sharing terms on a fifty-fifty basis in the past, and with that experience in mind is alarmed at the idea of doing business on this basis in the future. He thinks that having had one taste of percentage, and being bitten extremely badly, he will not under any circumstances experiment with it again. *If any exhibitor takes a film on a plain basis of fifty-fifty, then he is a fool.* An eminent accountant, thoroughly conversant with the business, told me the other day that any exhibitor who pays over thirty per cent. of his gross takings for his film hire is heading straight for bankruptcy, and percentage on a fifty-fifty, or even on a sixty-forty, basis is unadulterated lunacy on the part of the exhibitor. Renters to-day must realise that there can be no progression in this industry unless there is mutual understanding on both sides, and they must give exhibitors a fair and square deal. It is equally the duty of the exhibitor to see that the renter gets a fair deal, and the basis of percentage whereby the exhibitor takes the standing charges of his house out of the proceeds of the film first, and then guarantees a certain sum of money to the renter, is the only fair way of doing business. During the next week or two there will be a flood of oratory let loose on this question. I am not particularly enamoured of the C.E.A. taking up the matter, because, after all, percentage is a question that affects really the big theatres only. These shrewd exhibitors can think for themselves and do not need a great deal of unnecessary advice from the headquarters of their Association. Many of the members of the General Council of the C.E.A. have small halls and are hardly likely in the course of their lifetime to be called upon to play a film on percentage, for in many cases the top price of their picture would probably be under a ten pound note. It is therefore useless for these people to tell the exhibitor with a seating capacity of two thousand and over how to conduct his business. It is open to every man in this industry to think for himself, and when he does examine sharing terms then he must unhesitatingly come to the conclusion that in the future this is the only real way of doing business.

The way to better business is to bring exhibitor and renter together so that there shall be mutual trust and confidence each one in the other. In that lies the salvation of this industry.

Edwin W. Redman

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Public To Fix Exhibition Values

Revolutionary Announcement by Famous-Lasky in America on New Rental Methods—No Block Booking, but Pictures only to be Rented after Exhibitor has seen Success for himself

THE Famous-Players Lasky Corporation in America have issued a statement this week, the boldness of which is indicated by the heading, "Where we leave the old road." Briefly, the declaration is made that this concern's forthcoming pictures will be first tried out in an adequate number of theatres and zones, each backed with adequate but not unnatural advertising, before any exhibition value is set upon them. In their striking declaration in announcing their program for 1923-1924, the Famous-Players Lasky Corporation say "The time has gone by in this industry when there can be any compromise between the good picture and the bad. The time has gone by when exhibitors should be asked to buy on a plan that no longer fits the needs of to-day."

However, by the same reasoning, every fair-minded exhibitor should be interested in protecting product that has demonstrated its real value at the box-office, and it should be the exhibitor's interest, as well as the producer's, to see that such product receives not less than it is worth. Good pictures must bring their just reward if good pictures are still to be made.

Exhibitors throughout the country are in a great state of worry over the quotations received this year for motion pictures which have not yet demonstrated their value to the public. Under the circumstances the prices quoted do present a real problem to the buyer. However, in an effort to protect himself against over-paying for bad pictures the exhibitor is unconsciously working a hardship on the production of real box-office merit.

In certain parts of the country, buying combinations are being formed, under one pretence or another, in order to force down prices. Destructive forces are being set at work which can, in the end, do nothing but add further complications to an already difficult situation without solving the question of what good pictures are really worth.

The present-day demand by the public for better pictures has resulted in a better grade of productions at a higher cost. But whether the pictures are truly better can only be proven through the box-office. And for those pictures that are so proven, there is unquestionably a higher box-office value. If that greater value is demonstrated, higher production costs are justified and must reap their just reward for the producer.

Too many exhibitors to-day are buying without faith in the pictures. No production, regardless of merit, can deliver its best at the box office when backed up by an uncertain exhibitor mind. No picture can receive justice at the hands of an exhibitor unless his mind is at ease as to its quality. In no other way can he approach the task of putting over each picture with the degree of confidence that is necessary for a proper result.

Just to screen pictures in advance of selling is not quite sufficient. Actual demonstration of box-office power must be made, demonstrations of a character that will form a real and safe basis on which exhibitors can buy with confidence, in any community.

To sell after screening is but half a step forward. Paramount now proposes to take the full step.

We throw to the four winds every other policy than that of standing on our quality, 100 per cent., and rising or falling unqualifiedly on the results of our pictures at the box office as evidenced by their appeal to the public.

To meet what Paramount considers a vital necessity in the business to-day, and beginning with the productions announced for release after November 1, every branch and district manager of this organisation has been instructed not to negotiate any contract with any exhibitor until after that exhibitor knows what he is buying. No exhibitor will be asked to sign a contract for future Paramount Pictures until he has witnessed an actual demonstration of their box-office value.

With this as our policy, with firm faith in our industry, in our organisation, and in the certainty that the public will support good pictures, we announce the following definite sales plan, affecting productions announced for release after November 1, 1923:

Paramount will establish in the United States an adequate number of exhibition zones.

The best theatres in each zone will be chosen for the pre-release demonstrations.

Each key-centre chosen will be with the thought that its result will be a fair criterion for the surrounding territory.

Back of these demonstration theatres will be placed the best exploitation force in existence, plus the advertising co-operation of Paramount in providing an adequate but not unnatural campaign.

You are invited to watch these runs closely and do your buying accordingly, *but not before you know.*

After we have made the demonstration, and only then, are we ready to negotiate with each exhibitor.

We shall not expect for any picture more than it is worth. But after we have demonstrated it, neither shall we expect the exhibitor to try to buy it for less than its true value to him.

We feel that our productions will measure up to the public demand, and we believe that after we have proved this to be true, we will have demonstrated the real value of the pictures, and fair prices may then be established in accordance with the actual drawing power of the pictures.

We believe that in adopting this policy of selling pictures on their demonstrated merit only, we are going to make it more possible for good pictures to succeed and less possible for bad pictures to be made.

And we pledge the seasoned and experienced efforts of every part of our organisation to create, in the future, as we have done in the past, those productions which will be worthy of the patronage of exhibitor and public alike.

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How to Get the Tax Abolished.

Intensive Campaign Advocated—Exhibitors who are too mean to "buy bait"—Proposals of an out-and-out Abolitionist.

By F. E. ADAMS.

MY recent article on "The Tax Fiasco" has brought me a large number of letters; but as I am taking a prolonged rest at Aix-les-Bains, I have not, at the moment, the services of a secretary available I have acknowledged a number of these letters by hand and trust a general apology will be accepted for the others.

But there is one thing in these letters which has frankly amazed me and that is the discovery that, even at this late date, some of the most elementary facts of the tax are unknown to a large number of exhibitors. I had thought that seeing the controversy had been carried on to a greater or lesser extent for nearly two years, members of the trade, at any rate, would by now know the subject thoroughly. Apparently I am mistaken, and even to-day some exhibitors are only discovering things about the tax which have been expounded hundreds of times in our papers.

How can the public be influenced by facts that have not yet been brought home to our own people? It would seem as if some belated exhibitors are now for the first time giving the details of the tax some consideration. One of my correspondents asks me if I know of any other trade which has a similar tax, and still another finds it "awkward" to answer some of his patrons when they insist that they and not the exhibitor pay the tax!

This apathy on the part of even some large exhibitors on a matter of such vital importance is discouraging, but must be faced. It is quite evident that until the lightning campaign of what was known as the Ginger Committee, the whole issue was as dead as frozen mutton. It was not understood by the public: Members of Parliament knew nothing of it, and the trade itself was apathetically allowing itself to be taxed out of existence, satisfying itself by making a few plaintive noises once a year.

The Ginger Committee brought the subject from this obscure position right into the very forefront of politics. The public, for the first time, heard of our unfair burden, and all this was done at a cost of less than ten thousand pounds. It is shameful to reflect that it was the difficulty of collecting even this small sum that checked the enthusiasm of those who were waging the campaign. The meanest man in the world is the man who is too mean to buy bait. The kinema trade seemed unwilling to provide a few thousands to save an annual loss of nearly as many millions.

In a campaign of this kind nothing can take the place of money. It was rather pitiful this year to find the C.E.A. trying to accomplish with a few hundreds what the Ginger Committee had failed to accomplish with thousands. Needless to say, the result was a fiasco, and has given our opponents the idea that our resistance is weakening. For our fighting fund to drop from ten thousand one year to a few hundred this year gave the authorities a deplorable impression of our morale. Our efforts ought to have increased in scope and intensity, and not dwindled. It is no use talking grandly about how much was done for the money. The main fact is, that last year we waved a formidable club and this year we waggled a straw! Next year, presumably, we shall whistle!

The recent articles and letters in the "Times" confirm me in my original opinion that nothing will be gained by personal threats to individual Members of Parliament. Few people will forsake their own party and vote with their political opponents on an issue like the Entertainments Tax. Our only hope is to convince the public and Parliament that the tax is unfair in principle, and, in the second place, too heavy for the trade to bear and prosper. Let us constantly drive home the fact that the tax was specifically a war tax, imposed with a distinct promise of its early removal. Let us insist that it is against all the principles of British finance and precedent to impose a tax on the gross receipts from a perishable article. A film program is as perishable as a can of milk or a basket of fruit; for if by Saturday the exhibitor has not taken enough to pay his expenses he has no further opportunity of recouping his loss, for he must provide entirely new wares for the following Monday. The fallacy that the public pays the tax must be exposed week by week throughout the year; not for a few hectic weeks when public interest is centred on the larger issues of the Budget.

I am what I always was—an out-and-out abolitionist. The best way to destroy an evil is—to destroy it; not to offer compromises and conditions on which it may continue in existence. I have no interest in flat rates and amended scales. Let the tax be abolished, and, if we prosper, the Government will get from us by ordinary and legitimate means the same proportion of our profits as they get from other trades.

I trust the trade is at last convinced that our case must be specially and separately fought. To ally ourselves with the West End theatre managers is to invite disaster, for while they are equally entitled with us to the abolition of this tax, the fact remains that their wealthy patrons only pay a tax average of about 12 per cent., whereas our working-class patrons pay an average of 25 per cent. This fact should be brought home to our screen public in every possible way, by slides, speakers, pamphlets, posters and newspapers. It is the heaviest stone in our wallet.

I suggest that a small special committee be appointed by ballot. We have a dozen men in our trade who have the ability, the courage and the experience to tackle the problem. As to funds, each kinema should give one day's net receipts towards a fighting fund. That is really little to ask for such a purpose, and it should ensure us a successful issue to the campaign and a speedy release from our intolerable burden.

One or two branches have asked me to address their members on this subject, and on my return to England I shall try to arrange this. In the meantime I urge every exhibitor to face this question of tax *as it affects him personally*, and then formally engage himself to do everything in his power to secure relief for himself and his colleagues.

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Percentage, in Theory and Practice

Being the Random Thoughts of a Holiday-Maker

ONE of the great advantages attaching to a holiday is the opportunity it offers for gaining a new perspective; we are in our working hours so close to our subject that we only see it in part, and as the artist at work upon one corner of a big picture finds it necessary to step back from his canvas to view the general effect, so every holiday should be used for that purpose.

I am led to these reflections by the arrival at my East Coast holiday apartments of last week's FILM RENTER, with its symposium upon the "sharing terms" or "percentage" question. It strikes me differently here, and I humbly subscribe myself as the "looker on who sees most of the game." The lover of the concrete instance may scorn my abstract theories, but as a theory always precedes an experiment and is preceded, often, by an analysis, and an experiment often develops into a custom, I make no apology for confining myself to dealing with the subject abstractly.

In the first place, I have to protest against the comparison of bananas with films. The fact that the fruit figures in a certain popular song does not make the analogy true, it only lends topicality. (Were "Let's all go down the Strand" popular now, it might, if topicality were the only essential, prove—or disprove—the right of Marcus Loew to show Metro pictures at the Tivoli.) But wholesale fruiterers do not lend out bananas for folk to admire for three days or a week and then take them back again. There is no definite market price for films as there is for bananas: the market reports do not include such items as "American films were in less demand yesterday and were quoted at 1s. 6d. per cwt. under Monday's figure." Films when hired have a different value in different localities. A truer comparison than bananas would be houses, although with these the analogy would not bear strict application. An eight-roomed house in an out-of-the-way country district would not return so much in rent as a similar house built of the same material if the latter were in a suburban area within easy distance of a big city.

Applied to films this means that a fixed price for the hire of a film is impossible. If a renter, having acquired the rights of a film, made up his mind to charge every exhibitor the same figure, based upon the average price he might expect, he would be guilty of philanthropy in one direction and unconscionable harshness upon the other, even if he obtained a booking from smaller halls. He is, therefore, obliged to vary his price to suit the particular circumstances, and fixes prices for his picture which are subject to the haggle of a few pounds either way. Haggling is never a very dignified business, for usually the person supplying the article overstates its value and asks a high figure, while the person who wants it disguises his eagerness and points out all its weaknesses. It was ever so, and the shopkeepers in Palestine over 2,500 years ago were familiar with the practice. An old writer of that time says: "'It is nought, it is nought,' said the buyer, and when he goeth away, then he boasteth." Similarly, the seller said, "It is everything, it is everything," and boasts according to the success of his haggling.

When a price is fixed by a renter for a certain hall, he fixes it, roughly, according to the capacity of the place, plus or minus certain other considerations. In other words, he estimates the earning capacity of the hall, and asks a certain proportion of what the film will earn. That is the system at work now, and, whether exhibitors like it or not, it is in principle sharing terms or percentage. If the exhibitor agrees to a renting figure, which is high, it may happen that the renter gets sixty per cent. of the receipts, the expenses swallow up 40 per cent., and the exhibitor gets nothing and sometimes less than that. If, on the other hand, the renting figure is low the renter may get 30 per cent., the expenses forty, and the exhibitor forty. Then he usually says, "That makes up on the swings what I lost on the roundabouts." Exhibiting on these lines—the present lines—is thus merely a gamble in which the exhibitor schemes and hopes for a big return.

To obviate all these difficulties, the suspicion of each party by the other, the less-than-moral haggle, with its understatements and overstatements, both of which increase the suspicion which divides the industry and weakens it when it is trying to act as a whole, the sharing terms notion is put forward. It is not difficult with big pictures, and should not mean a surrender of independence by the exhibitor; it is, however, with the program picture that difficulties will occur, for with a varied program it would be most difficult to assess the contribution of each item to the sum total of entertainment value, and infinitely more difficult to apportion the amount which renters and exhibitors should receive. In halls running one big feature sharing terms would simplify the exhibitors' anxieties: in others with a varied program it would probably increase and complicate them.

J.B.

GLASGOW SHOWMAN ON "GUARANTEES."

MR. HENRY MEIKLEJOHN, of the Grand Central, Glasgow, and other well-known kinemas (in conversation with our Glasgow correspondent) recalled a discussion on the subject which he had with one of the biggest American film distributors. "When he referred to the enormous cost of film production I pointed out to him," said Mr. Meiklejohn, "the equally enormous cost of some of our picture-house buildings. Why, then, should a renter put forward an argument for a 50-50 sharing terms because a film costs a lot of money? I would remind him that some of us have buildings worth many hundreds of thousands of dollars. For the distributor to come forward and say—let us come to an agreement (1) that you give me a guarantee, and (2) that you pay me half of the sum you draw by the exhibition of the picture, is not business. To begin with, an exhibitor does not care what a picture costs. What he does want to know is, can the distributor guarantee that the film will fill his house to capacity? If this were possible, then sharing terms might be agreed upon. You may say that circumstances indicate clearly when a film will be popular by its reception, say in London or any other large city. Or the renter's representative will say, 'You remember how successful such and such was, well the next film by the same producer is even better, and will be even more successful.'

"If this were true—that one could assess the present from the past value—then our business would be much more stable than it is.

"In my opinion when other charges connected with the running of a kinema have gradually been declining the tendency of film hire has been in the other direction. This is not desirable. If a distributor has a film which he is very confident will prove to be of extraordinary entertainment value, and, therefore, worth a lot of money to him, let him go forward

(*Continued at foot of next page*).

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Revision of Out of Date Regulations

Home Office Amendments to Cinematograph Act.

AN important document has just been issued by the Home Office containing the revised Regulations (dated July 30, 1923) made under the Kinematograph Act, 1909. These are in substitution for the Regulations dated February 18, 1910, and May 20, 1913.

The following is a summary of the principal amendments:

Staff.

Reg. 3 (*Old Reg.* 3).—Par. (*a*) of the new Regulation requires that during the whole time of any exhibition the licensee or some responsible person nominated by him shall be in charge and that there shall be a sufficient staff of attendants in the building for the purpose of securing safety.

Fire Appliances.

Reg. 4 (*Old Reg.* 4).—In view of tbe variety of building used for kinematograph exhibitions, it has been decided not to specify in the Regulation the exact nature of the appliances which should be available for the extinction of fire; but it is provided in general terms that each building must be provided with fire appliances suitable to its character and adequate to deal with an outbreak of fire. What appliances should be regarded as suitable and adequate is a question that can only be determined on a consideration of all the facts of the particular case and can best be determined by the licensing authority with its special knowledge of local circumstances. *Within the Enclosure*, however, there must always be certain specified means of dealing with fire readily available.

Enclosures.

Reg. 7 (*Old Reg.* 5).—An additional requirement has been inserted (par. (*h*)) providing that a competent operator, over the age of eighteen years, shall be in charge of the enclosure during the whole time that the apparatus is in use. It will be observed, however, that, in case of need, the enclosure may be left for a short period in charge of a competent assistant over sixteen years of age. This requirement does not prevent assistants under that age from being employed in the enclosure, but no assistant may be left in charge of the enclosure unless he is over sixteen.

Projecting Apparatus and Films.

Regs. 8 *to* 11 (*Old Regs.* 6, 7, 8, 9).—It has been represented that it is not the size of the film boxes which are fitted to kinematograph projectors, but the quantity of film therein contained that is likely to be a source of danger. The revised Regulations accordingly impose no limitation upon the size of the film boxes, but require that not more than 2,000 feet of film shall be in either of the two boxes.

The old Regulation requiring that spools shall be chain or gear driven has also proved to be too stringent, and it has accordingly been decided to require merely that spools shall be mechanically driven.

Rewinding Room.

Reg. 12 (*New*).—Experience having shown that considerable danger from fires arises in connection with the processes of rewinding and repairing films, the Secretary of State has considered it necessary that these operations should be performed in a room separate from the enclosure and that the fittings and ventilation of the rewinding room should comply with conditions similar to those applied to enclosures. It will be observed, however, that these requirements may in certain circumstances be waived by the licensing authority.

Lighting and Electrical Installation.

Reg. 13 (*Old Reg.* 10).—In view of the risk of panic in the event of some accident to the lighting supply, the new Regulation provides that the safety lighting for the auditorium and any part of the building to which the public are admitted shall be supplied from a separate source from that of the general lighting of the premises and shall not be controllable from the enclosure.

Reg. 14 is to a large extent new. It provides *inter alia* that the electrical installation shall be in charge of a competent person, whether the operator or another, and places upon the competent person the responsibility of seeing, before the beginning of a performance, that the electrical apparatus, including the projector circuits, is in proper working order.

PERCENTAGE, IN THEORY AND PRACTICE—*Continued.*

to any exhibitor and talk about sharing terms. But for me no guaranteed sum: an agreement on the amount of expenses, including advertising; then, after that, a contract stating the share of the drawings which the distributor is to get."

IS THE RENTER BLUFFING?

MR. BARCLAY BINMORE, vice-chairman of the Devon and Cornwall Branch of the C.E.A., and manager of Andrew's Picture House, Plymouth, is very emphatically opposed to sharing terms. "Hitherto," he said, "it has been a case with the renters of 'heads I win, tails you lose.' They have kept a close fist on the winning coin all the time, and that does not inspire confidence in sharing proposals now. The objection to the disclosure of the financial details of the exhibitor's business has not been adequately met by the mere declaration from the renters' side that the renters are already fully aware of such details. That sounds too much like bluff. Why should the exhibitors be required to disclose such details while the renters withhold similar information about their business? Unless he wants to boost a particular film as something wonderful, by announcing that he has acquired it at some fantastic round figure, the renter gives no information concerning the price he is paying for the United Kingdom rights of the film he is offering. It is just as reasonable that he should give this information as it is that the exhibitor should be required to disclose all his affairs. Another point that should be emphasised is that the renter has more control over overhead charges than the exhibitor. It is impossible for the exhibitor to cut down ordinary working expenses. Whether he is doing good business or bad he has to meet them. I have not yet seen any sharing terms proposals that would be fair to exhibitors."

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"GOD SAVE THE KING."

SHOULD IT BE PLAYED AT END OF THE SHOW?

THE Chairman of the monthly meeting of the Liverpool C.E.A. said that doubtless the members would have observed recently in the local lay Press a considerable number of letters on the subject of playing the National Anthem at the end of performances in kinemas and theatres, etc. The matter was an old one. A great many people thought that an audience should stand while "God Save the King" was being played, while others thought it was of greater importance that they should get out of the building quickly, and catch their trams and trains, etc. Various views had been put forward with regard to the matter. One correspondent, for instance, had advanced the view that there was no more reason why the National Anthem should be played at the end of a kinema or theatrical performance than at a football match or race meeting.

Lights Up!

The Secretary said he had received from the Chairman of the Branch the following letter:

Dear Mr. West,

"Doubtless you have read some of the correspondence on this subject in the Local Press. I think this would be an interesting item to bring forward at the next meeting. I am trying, as far as possible, to place items on the agenda which will ensure a good attendance. Meantime I think you might send cuttings to the General Secretary (of the parent body) telling him what we propose to do, and asking for his views on the subject. Personally, I am inclined to favour the argument of those patrons who think this item should be discontinued, and I see no good reason why the music should not stop as the lights go up, or, if it is thought desirable that it should continue a little longer, a few bars of something else might be played instead of the National Anthem."

Gavazzi King's Letter.

Mr. W. Gavazzi King, secretary of the C.E.A., had replied as under:

"If it were not generally known, the cutting you sent me *re* National Anthem demonstrates clearly that there is great diversity of opinion on the subject. My personal view is so ultra radical that it must be completely eliminated, and only the evidence relied upon.

"It is clear that there are many, although from observation I would not say necessarily a majority, of persons

1. Who regard it as a duty (albeit a painful one) to suffer the performance, much as they do many religious ordinances;
2. Others—a few—who regard its performance after an entertainment as almost irreverent;
3. Still others who like to hear and sing it; and
4. A very large number who resent it altogether as an uncalled for delay.

"To the first and third class of persons grappling hats, coats and wraps, discussing trains and cabs, by the non-observers, is annoying. No one would be annoyed, even were they surprised, at the omission. To make what is apparently deemed to be an expression of loyalty to the system of a limited monarchy little if anything more than a dismissal of an audience is certainly not placing it on a high footing."

Differing Opinions.

Mr. P. Brimelow (Court Picture House, New Brighton,) said that at one time he used to allow the pianist employed at his kinema to leave to catch a train without playing the National

(*Continued at foot of next column*).

MARY PICKFORD ENGAGES TWO DIRECTORS.

MARY PICKFORD is about to fulfil her promise of two pictures this year. Almost simultaneously with the New York *premiere* at the Lyric Theatre, September 3, of "Rosita," her recently completed offering, Miss Pickford will launch a new kinema venture—a photoplay version of the widely read and world-famous Charles Major novel, "Dorothy Vernon of Haddon Hall."

This announcement is made by Miss Pickford herself. She also adds that she has just signed two new directors—Marshall Neilan, who will preside in the making of "Dorothy Vernon of Haddon Hall," and Ernst Lubitsch, who sponsored "Rosita," and who will now direct Miss Pickford in one picture each year for three years. This is the first time Miss Pickford has ever signed two contracts of such importance in a single day; also the first time she has ever engaged a director under a long term arrangement.

Marshall Neilan left New York for the Pickford-Fairbanks studio on August 27, and Miss Pickford hopes to start actual camera work on "Dorothy Vernon" within three weeks after his arrival. All property work is going forward at full speed. Two members of the cast have been selected. They are Clara Eames, who will appear as Queen Elizabeth, and Allan Forest, husband of Miss Pickford's sister, Lottie Pickford, will probably be the leading man. Forest has done excellent work in recent costume pictures.

"HUNTING BIG GAME" AT NORWICH.

THE Picture House, Norwich, went all out to make a success of "Hunting Big Game in Africa with Gun and Camera." One of the interesting publicity aids put over by the management was a Prize Essay Competition on the picture, six prizes, three of two guineas and three of one guinea, being awarded to scholars over fourteen, scholars under fourteen, and also to all patrons. There was a gratifying response, the theme running through practically all the essays being the intense interest as well as educational value of the film.

(*Continued from previous column*).

Anthem at the end of the performance, and about twenty patrons came to him and wanted to know why the National Anthem was not being played.

Mr. Scott: It is an old custom.

The Chairman: Yes, that is it. He added that at one or two London theatres he knew of the National Anthem was played at the commencement of the performance.

Alderman Trounson said he thought the playing of the National Anthem was generally regarded as an intimation that the show was over.

Mr. Worswick: Yes, just as at an ordinary function. You always sing the National Anthem at an ordinary function.

The Chairman observed that the matter only came before them as an ordinary topic, and it really served to show that the officials of the Branch were alive to the necessity of the thing, and there the matter rested.

The subject then dropped.

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The STOLL PROGRAMME

For the Season 1924 it is our intention to offer only pictures of the highest quality - good stories, produced by the finest brains, and featuring the most talented artists that money and experience can procure.

We progress. Stoll pictures outdistance those of the past. Our 1924 offerings will not be beaten by the world's best.

On the following pages are announced our first 1924 releases. Read the titles — note the world-famous people who are appearing in these films; and you will admit they cannot fail to prove tremendous attractions for the British public.

Jeffrey Bernerd

STOLL

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A film version of the Drury Lane drama by Henry Hamilton

The Royal Oak

Sole Direction: Maurice Elvey

Starring

BETTY COMPSON

and

Henry Ainley

supported by a stupendous cast including

HENRY VICTOR

CLIVE BROOK

and

THURSTON HALL

STOLL

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STOLL'S present YOUNG

Designs and Blocks by
The Star Publicity Co.

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OWEN NARES

supported by

Gladys Jennings

in A Scottish Romance
inspired by
SIR WALTER SCOTT'S
famous poem

LOCHINVAR

produced by
W. P. KELLINO

Digitized by Google

STOLLS
present

"BECKETT"

By
LORD ALFRED TENNYSON
starring
SIR FRANK
BENSON

This was the last play in which Sir Henry Irving appeared, and he collapsed on the stage in the last act after quoting.
" '*Into Thy hands, Oh Lord, Into Thy Hands!*' "

Produced by George Ridgwell.

STOLL

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GEORGE ROBEY

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No. 2.

WIDOW TWAN-KEE

A Story of Aladdin

Produced by — — Sinclair Hill

No. 1.

DON QUIXOTE

With Robey as — Sancho Panza.

Produced by — — Maurice Elvey.

The Third comedy, featuring Britain's greatest comedian — now in course of preparation.

SUPER COMEDIES

STOLL

Digitized by Google

The STOLL POLICY

The important Stoll Pictures listed on the preceeding pages are being made exclusively for Picture Theatres. They will not be offered to legitimate theatres. That is our definite policy.

We are convinced that the Picture Theatre Exhibitor is not merely the backbone but the life-blood of the film industry. We do not intend to saddle him with the heavy losses so often incurred on "West End" or other "Presentations".

We honestly believe the type of film we are now making is being clamoured for by the picture public. We are supporting the Exhibitor with good films. We confidently rely on the Picture Theatre man supporting us.

Jeffrey Bernerd

STOLL

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Objection to Kinema "Candy Campaign."

Liverpool C.E.A. Turns Down Advertisers' Proposals.

From our Own Correspondent.

AN application for sanction to exhibit slides in local kinemas in connection with what was described as "Liverpool and District Candy Week Campaign" led to considerable discussion at the recent monthly meeting of the Liverpool C.E.A. Mr. French said the campaign was one which was being promoted by what was called the "Candy Trade," in order to boost their business.

He further explained that it was proposed, in connection with the movement, to have a Press campaign, bill displays in shop windows, exhibitions of slides in kinemas, dress competitions, processions in various districts, and a big carnival and procession in Liverpool. It was further proposed to provide a number of kinemas with so many boxes of sweets for distribution amongst their patrons. The promoters of the campaign had five films which they thought might be shown at a certain number of halls on one night each. These films varied from 250 to 1,300 feet in length, and the promoters would be prepared to pay if the kinemas concerned wished for payment.

A Quid Pro Quo.

The Chairman said that, as had been explained to him, it was proposed to run the scheme on similar lines to what were known in America as candy schemes, but the promoters were not asking that the kinemas should do all this for nothing. Therefore, as Mr. French had explained, there was something in the way of equity in the proposal, inasmuch as the kinemas participating in the scheme would derive some benefit from it.

Mr. Locke thought the scheme rather savoured of commercialism, and that the branch should put their ban upon it. In order to test the feeling of the meeting he proposed that permission be not granted.

"More Injury than Good."

Mr. Leslie Greene asked what benefit would the kinemas derive from it. He said he would regard it, on the first blush, as a kiud of prostituting of the kinema for the benefit of some candy manufacturers. Just imagine such a thing being suggested to a theatre, that, in the midst of their program, for the benefit of some candy merchants they had no interest in whatever, they should nullify their enterprise by introducing something altogether extraneous to the theatrical performance. All the theatrical proprietors' interest and advantage were for the entertainment of the people, and he did think that anything of the nature under consideration was more calculated to do them injury than good.

Mr. Locke added that so far as the films were concerned they would resolve themselves into films of an ordinary advertising character. Although it was claimed that the films were not advertising any particular brand of confectionery, at the same time they were advertising sweets, and the promoters of the scheme should pay for advertising on the kinema screens just as other advertisers had to do.

The Chairman said he must be fair to the people concerned inasmuch as statements were being made which were not correct. Mr. Leslie Greene had said it was their business only to show pictures, but surely the showing of pictures advertising the manufacture of anything was interesting.

Mr. Locke: And you can get so much a week for showing them.

The Chairman: And so you can get so much a week for showing these if you choose. Our decision governs only the free showing of slides and making collections.

The Thin End of the Wedge.

Mr. Locke said it seemed to him that if they gave their sanction to this they would be introducing the thin end of the wedge, and the next thing was they would be having brewers and other people coming along with similar requests.

Mr. Leslie Greene further observed that the whole thing was to him a great surprise, and he did think the tenour of the matter was entirely wrong. Such a thing should not be done under the auspices of that Association at all. If, as a publicity man, he could speak with regard to the matter, this was simply and purely an advertising scheme, and the promoters of it were seeking to utilise the kinemas for their own purposes. If a resolution in favour were made by the branch it would appear as if they were backing up, in some peculiar way, this method of advertising. Why not let the promoters of the scheme approach the different houses individually, and let them decide as to whether or not they would show the slides or not?

The Spirit of Advertising.

The Chairman: But the houses have to be approached. We do not say that each individual house must show these slides.

Mr. Leslie Greene: No, but it is very ingenious. If it is discussed by this Association, and there is a resolution passed saying that we give a privilege to these people to show these slides, then the impression gets abroad that this Association has confirmed the application. (Hear, hear.) Why cannot they do it in the right way? We are reducing the thing to an advertising matter. It is quite manifest to the meanest mind that the whole thing is advertising, and gigantic publicity, through the medium of the kinema, for Candy Week.

Mr. Leslie Greene: Yes, but it all comes down to the one level, that it is for candy, and they will, I suppose, collectively benefit by it. When all is said and done we are going through troublesome times and we do not want to make it any worse, and you will make it worse if you let the spirit of advertising enter into your screen.

Mr. Worswick pointed out that they had "turned down" a lot of charitable institutions during the last few months.

Mr. Locke: Yes, and more deserving causes than this. I move that this branch take no action in the matter. Mr. Leslie Greene seconded.

Mr. Wilkinson said applications of this nature were becoming a nuisance.

Alderman Trounson proposed a resolution to the effect that a reply be sent to the application that after having given the matter serious consideration the branch could not grant it.

Mr. Locke seconded, and the resolution was approved.

Alderman Trounson said it appeared to him that consideration of such matters hy the branch was an absolute waste of time, and he proposed that all future applications for permission to show slides free of charge be left in the hands of the Executive, with power to deal with them.

Mr. Smith seconded, and the resolution was carried.

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A scene from the prologue of the Paramount picture, "Bella Donna," which was trade shown last Friday at the New Oxford Theatre to a crowded house.

WARDOUR FILMS, LTD., announce a series of four two-reel dramas based upon the home and home life, stories that will appeal to all true home lovers. The first of the series is entitled "Disposing of Mother." This deals with the domestic troubles which have been the subject of so much controversy from time immemorial. The picture raises the momentous question—"It a mother repaid for a life-long devotion to her children" after long years of patient endeavour, giving her children the best that her purse will allow, joining in their pleasures and tears, until they become men and women?—In how many cases do they repay the mother in her declining years for her life-long devotion to their every want? These photoplays are not of an educational nature, neither do they offer propaganda; they are merely good entertainment, plus something to think about, full of heart-interest, clean, wholesome sentiment and comedy skilfully blended. Wardour Films, Ltd., are planning a competition in connection with these pictures. Full particulars will be announced later.

Red-Letter Day for British Films.

At least two British films produced this summer have aroused as much, if not more, interest in the trade than most of the American supers. They are the Welsh Pearson film, "Squibs, M.P.," and the British Screencraft production, "Lights of London," both handled by Gaumont. As both hold out prospects of being exceptionally good business propositions an announcement as to trade shows has been eagerly awaited. We are now able to announce that the Gaumont Company, Ltd., in conjunction with Messrs. Welsh Pearson & Co., Ltd., have been able to arrange to show both films on the same day and at the same place. This trade show day, quite unique so far as the presentation of British films is concerned, will be September 27, and the rendezvous the New Scala Theatre, Tottenham Court Road. Captain Calvert's picture, "Lights of London," will be shown in the morning commencing at 11 o'clock sharp, and Mr. George Pearson's "Squibs, M.P." will follow in the afternoon, commencing at 3 o'clock sharp.

Pola Negri in a striking scene in "Bella Donna," a Famous-Lasky picture reviewed in our last issue.

Round the L

Activities and Projects

An Attractive Brochure.

We have just received from the publicity department of Associated First National Pictures, Ltd., an informative and attractive brochure, remarkable for its charm of design, excellence of printing, and fund of fact. Entitled "1924 in Pictures," it tells in short, to-the-point paragraphs, every desired particular of a series of some thirty or more forthcoming First National attractions. The high falutin and superfluous adjectives that one is apt to associate with this class of publicity are conspicuous by their absence—merely an outline of the story, particulars of cast, and general points of similar information are given, and glancing at the list of titles, which includes "Trilby," "The Eternal City," "Potash and Perlmutter," "Black Oxen," "Secrets," "Dulcy," "Ashes of Vengeance," etc., one realises that First National has been actuated hy a desire to save the exhibitor time by presenting fact and worthwhile information in a succinct yet attractive manner that will, in our opinion, result in a careful study of the brochure and its contents.

A Great Love Story.

The romance of a great love has an unfailing appeal, and the Granger-Vita production, "Love's Triumph," being the love story of Don Ramiro, which is shortly to be trade shown, possesses all the elements of popularity. This tale of the love of the niece of the King of Castile for a gallant soldier is told amidst the glittering pageantry of Castile when the conquest of the Moors was in progress. The wonderful settings and acting are a feature of this production. The cast is headed by the beautiful actress, Carmen Cartellier, and Max Neufeld appears as Don Ramiro.

European Trade Show of "Gossip."

European Motion Picture Co. will give a trade show of "Gossip," starring Gladys Walton, in their private theatre on Tuesday and Wednesday, September 18 and 19, at 11 a.m. and 2-30 p.m. each day. Adapted from the story by Edith Barnard Delano and directed by King Baggot, "Gossip" deals with the adventures of a girl of the old South, fifty years behind the times, who is suddenly thrown into contact with the rough edges of life in a modern business town. Unacquainted with capital and labour troubles, she averts an ugly strike by the simple manner in which she deals with the problems around her.

Repeat Dates for "Dr. Mabuse."

Owing to a printer's error in Messrs. Granger's advertisement last week a testimonial to the drawing powers of "Dr. Mabuse" was not credited to the picture house from where it emanated.

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ondon Trade.

of the Renting Houses.

The testimony in question came from the Super Cinema, Charing Cross Road, who, in commenting upon the splendid drawing powers of "Dr. Mabuse," intimated that their receipts for the week far exceeded any during the last five years. This is, indeed, striking testimony to a picture whose success has been repeated all over the country. Small wonder that Messrs. Granger are being asked for repeat dates.

Granger's Useful Folders.

Granger's have just issued a very attractive card folder giving full details of their forthcoming attractions. The particulars given are just those which the exhibitors will find most useful. Accompanying the name of each of the seven films dealt with is a short description of the type of story, author, production, length, censor's certificate, date, time and place of trade show and London release date. On the back of the card is a calendar for the last four months of 1923, and also a complete calendar for 1924, with change days printed in red and dates of all Bank Holidays. Any exhibitor who has not received a copy will have one dispatched to him on application to Granger's Publicity Department, 191, Wardour Street, W.1.

"Chu-Chin-Chow" Booklet.

Graham Wilcox Productions have issued an excellent exploitation book in connection with "Chu-Chin-Chow." The booklet contains sufficient material to help the exhibitor in a wide campaign, and has a variety of suggestions which cannot fail to help him. The story is given in full, and excellent suggestions for exploiting the picture to advantage abound in its pages, whilst a fine range of posters can be secured. Every showman booking this picture should secure a copy of the booklet, which is sure to be of great assistance when putting the picture over.

Jackie Coogan and Japan Tragedy.

First National Pictures have just received a cablegram from Jackie Coogan, which reads as follows: "Am doing all I can here to help little boys and girls affected by the Japanese disaster. Please arrange to secure biggest available kinema theatre in England for special performance in aid of relief fund and cable immediately what arranged." It is good to see this young artiste taking such an interest in the deplorable tragedy in Japan.

Dare-Devil Richard.

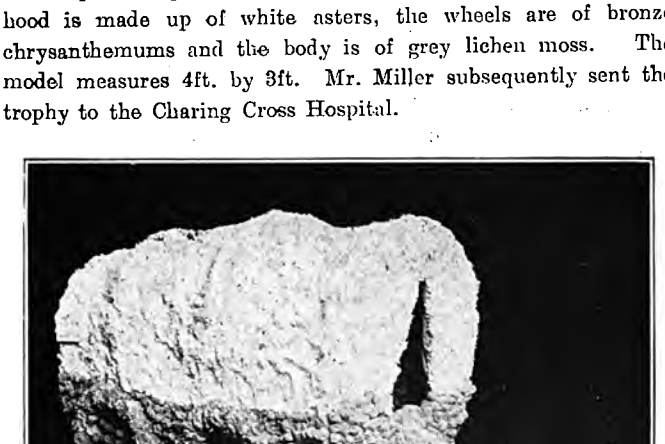
Bookings on the first of their fast-moving series of Richard Talmadge pictures are reported to be reaching Unity Films' offices in large numbers—the first picture featuring this celebrated stunt artiste having gone over particularly well. In "The New Reporter," the second Talmadge picture, which is to be shown to the trade on Tuesday next, Richard Talmadge is called upon to do one dare-devil stunt after another. He gets into a series of remarkable adventures, and the film features him in a number of fights and stunts through alleyways, underground passages, over roofs, and risking death in every stunt. This production is reported to be a rapid-fire, comedy-drama, stunt picture, full of suspense and action that goes to make it quite entertaining.

Baby Peggy, the £1,000,000 Baby Comedian, sent a Floral Marconigram to the management of the New Tivoli, Strand, on their opening night. She made her debut at the New Tivoli in "Peg o' the Movies."

NOTABILITIES SEE "THE COVERED WAGON."

DEPUTATIONS from most of the European Embassies in London are attending the exhibition of the new motion picture "The Covered Wagon," at the London Pavilion. The United States Consul General was present at the first performance and on the following night members of the French Embassy attended. On Saturday last the Spanish Charge d'Affaires and his staff saw and enjoyed the film.

At the opening performance Mr. Carl Laemmle, on behalf of the European Motion Pictures, Ltd., presented Mr. Gilbert Miller with "The Covered Wagon," a beautiful floral trophy in the shape of a prarie schooner made of 10,000 blossoms. The hood is made up of white asters, the wheels are of bronze chrysanthemums and the body is of grey lichen moss. The model measures 4ft. by 3ft. Mr. Miller subsequently sent the trophy to the Charing Cross Hospital.



The Floral Tribute, composed of 10,000 real blossoms, sent to the presenters of "The Covered Wagon" on its opening night at the London Pavilion. It bore the message: "Wishing you every success, from Carl Laemmle and the European Motion Picture Co., Ltd.

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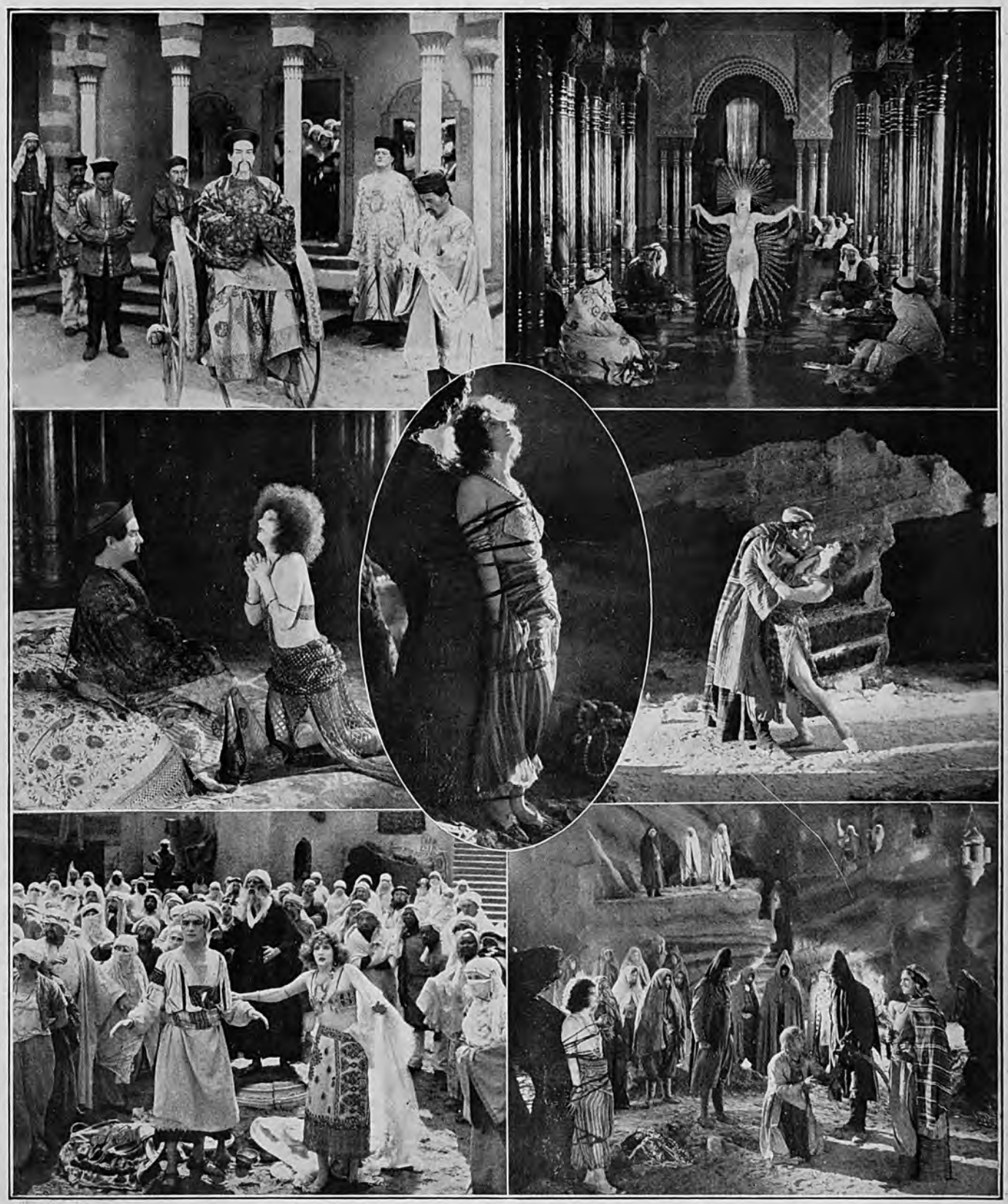
THE BIG GRAHAM WILCOX SUPER.



Scenes from "Chu Chin Chow," the mammoth British picture which stars Betty Blythe and Herbert Langley. Solely directed by Herbert Wilcox, this great photoplay opens at the Marble Arch Pavilion for a season on Monday.

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William Fox

has pleasure in presenting his screen version of A.S.M. Hutchinson's world famous novel

IF WINTER COMES

Mightier than the Book!

"A Picture the Public will want to see twice"

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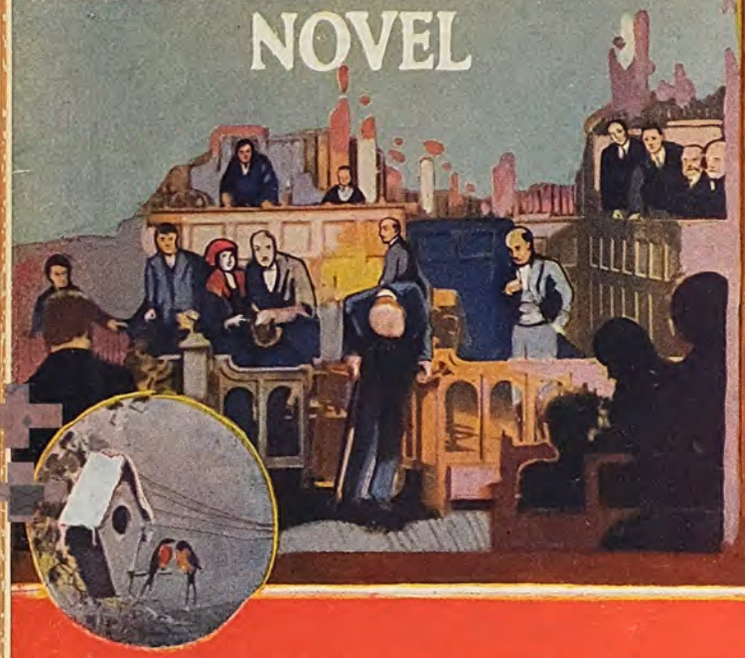
WILLIAM FOX *presents*

The
MOTION PICTURE VERSION
of
A.S.M. HUTCHINSON'S NOVEL



IF WINTE

A HARRY MILLARDE

A PICTURE THE PUBLIC WILL WANT TO SEE TWICE

FOX
INDEPENDENCE & STRENGTH

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MIGHTIER THAN THE BOOK

R COMES

PRODUCTION

A PICTURE THE PUBLIC WILL WANT TO SEE TWICE

FOX
INDEPENDENCE & STRENGTH

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MR. WILLIAM FOX,

Dear Mr. Fox,

I have just viewed your film version of "If 'Winter Comes." It is an absolutely faithful rendering of my novel, filmed almost page for page and without any departure from the narrative. The characters step straight out of the book, and do precisely as they did in the book.

I think it will delight all who liked the novel and my thanks are gladly given to all concerned, actors and producers alike.

Sincerely yours,

A. S. M. HUTCHINSON.

MIGHTIER THAN THE BOOK.

IF WINTER COMES

The Magnificent Screen Version of A. S. M. HUTCHINSON'S novel

Now playing with tremendous success at the

PALACE THEATRE

LONDON

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IT WILL PAY YOU
TO GIVE YOUR PATRONS
THE BEST!

GRANGER'S NEW PROGRAMME

Provides
100% ENTERTAINMENT
combined with
VARIETY and QUALITY

"BIG FILMS at FAIR PRICES"
—and a Publicity Department always
at your service.

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DR MABUSE

The Film Sensation of 1923, which is still breaking records everywhere.

What Others have done!

"We made about 140% profit on our outlay."
—Regent Super Cinema, Portsmouth.

"Our receipts for the week far exceeded any during the last five years."*—Super Cinema, Charing Cross Road, London*

DECLA BIOSCOP PRODUCTION

G E Le

THE SCANDAL

From the Famous Play by
HENRI BATAILLE

WITH
Hilda Bayley and Henry Victor

A STORY OF PASSIONATE LOVE TOLD ON THE SHORES OF THE MEDITERRANEAN

Produced by - - Arthur Rooke
Photography by - - Leslie Eveleigh

GRANGER-DAVIDSON SPECIAL PRODUCTION

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TRAPPED IN THE MINE

With LIANE HAID

A STORY OF THRILLS AND PASSION TOLD IN THE TORTUOUS GALLERIES OF A COAL MINE.

A film which has a tremendous topical interest at the present time owing to the numerous terrible mining accidents which are reported almost daily.

STERN PRODUCTION

OLE BILL of PARIS

THE
"Different" Film

Adapted from ANATOLE FRANCE'S Classic Novel, "CRAINQUEBILLE"

Produced by JACQUES FEYDER.
Titled by W. PETT RIDGE.

Featuring:

MAURICE DE FERAUDY
Of the Comedie Francaise

Daily Graphic:—"One of the few really great triumphs of the Screen"
Sunday Illustrated:—"This picture is one of the greatest the film has yet given us."
Sunday Express:—"Most human and appealing."
Kine Weekly:—"One of the finest pictures the Kinema has yet produced."
Referee:—"One of the finest films ever made."

Les Films Legrand Production

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THE DAUPHIN OF FRANCE

Mr. E. A. BAUGHAN in "The Daily News":—

"It was a relief to see 'The Dauphin of France' Tibor Lubinsky doubles the parts of the Dauphin and an imbecile child. In simplicity and sincerity of acting this little boy makes the grown-up film stars of big reputation look foolish. He has to act and not merely walk through the part. The film has been remarkably well done."

GRANGER-VITA PRODUCTION

G E Ltd

LOVE'S TRIUMPH

Being the love story of Don Ramiro.

A Gorgeous Spectacle of Old Castile in the days of the Conquest of the Moors.

TRADE SHOWS:

LONDON—New Scala Theatre, Tuesday Sept. 18, at 3 p.m.
LEEDS.—Cinema Exchange, Tuesday, September 18, at 3-15 p.m.
BIRMINGHAM.—Scala Theatre, Smallbrook Street, Wednesday, September 19, at 11 a.m.
SHEFFIELD.—Cinema House, Fargate, Wednesday, September 19, at 11 a.m.
NEWCASTLE.—Empire Cinema, Grainger Street, Thursday, September 20, at 11-15 a.m.
LIVERPOOL.—Futurist Picture House, Lime Street, Friday, September 21, at 11 a.m.
MANCHESTER.—Theatre Royal, Tuesday, September 25, at 11 a.m.
GLASGOW.—New Savoy Picture House, Thursday, September 27, at 11 a.m.
CARDIFF.—Cinema Exchange, Friday, September 28, at 3 p.m.
NOTTINGHAM.—Scala Theatre, Wednesday, October 3, at 11 a.m.

Granger-Vita Production.

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FERRAGUS

From BALZAC'S thrilling mystery novel
"THE STORY OF THE THIRTEEN
Produced by - - GASTON RAVEL
With STEWART ROME
RENÉ NAVARRE & ELMIRE VAUTIER

London Release: January 14, 1924.

LONDON TRADE SHOW:
NEW SCALA THEATRE,
Tuesday September 25, at 3 p.m.

LES FILMS LEGRAND PRODUCTION

G E Ltd

THE TALES OF HOFFMANN

Three love adventures taken from Hoffmann's 'Strange Tales'

With Max Neufeld & Dagny Servaes

Length 7,000 feet. "U" Certificate.
London Release, January 28, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE
Tuesday Oct. 9 At 3 p.m.

GRANGER-VITA PRODUCTION

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THE MEMOIRS OF A MONK

A great story of Passion and Intrigue in the days of Poland's magnificence.

With Max Neufeld and Magda Sonja

Length 6,600 feet. London Release, Feb. 11, 1924.

LONDON TRADE SHOW
NEW SCALA THEATRE,
Tuesday October 23, at 3 p.m.

GRANGER-VITA PRODUCTION

G E Ltd

M'LORD O' THE WHITE ROAD

From the Novel by CEDRIC D. FRASER
Produced by ARTHUR ROOKE
Photography by LESLIE WELEIGH

A wonderful story of the Regency Period, full of Thrills and Romance.
With VICTOR McLAGLEN in a dual role
MARJORIE HUME and All-Star Cast

Released February 4, 1924—All-British Film Week

LONDON TRADE SHOW:
NEW SCALA THEATRE,
Tuesday November 6, at 3 p.m.

GRANGER-DAVIDSON
SPECIAL PRODUCTION

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Germany's Import and Export of Films.

Effect of Economic Conditions upon the Industry.

By Dr. GUSTAV DIERFELD

STATISTICS prepared by the German Government departments for the year 1922 and for the first five months of 1923, reveal some interesting facts. In unexposed film for instance, Germany exported 300 times as much in 1922 as she imported, her figures in tons being: import, 2.25 tons; export, 656.16. Of the countries receiving unexposed film the United States are first with 226.7 tons; the order following being Italy (68.9 tons) France (47.5 tons) and Austria (43.5 tons). Compared with these figures the export to Great Britain and British India is extraordinarily small, standing at 1.3 tons and 0.1 respectively. For the purpose of calculation it may be estimated that a ton represents about 459,000 feet. This calculation is more useful when one reaches the table of figures relating to exposed film, where the export is eleven times as much as the import, as a division into an average six-reel length will give roughly the number of films exported. The import of exposed film into Germany for 1922, was roughly 15½ tons; the export, again roughly, was 170 tons. Austria would appear to be Germany's biggest customer with 34 tons for 1922, Poland second with 31 tons, Great Britain taking sixth place with 3½ tons. Great Britain's share, though, for the first five months of 1923 was over two-thirds of her whole 1922 amount. viz., 2½ tons.

German experts have recognised that very long, costly films must form only an exception of the general rule. The general public prefers a program consisting of two or three shorter films, not of only one very long one. The endeavours made towards obtaining this point have already succeeded to a certain degree. Statistical inquiries have proved that the number of the long films is slowly decreasing and the new productions are of a far smaller average length.

Without doubt that is connected with the very favourable development of the German educational film industry. German educational films have become very popular not only in their native country but also abroad, especially in Great Britain and North America. Lately in London the excellent quality of some of these films has been verified by the Conference of the delegates attending the Imperial Educational Conference. German apparatus used for these purposes has also been very highly esteemed abroad. Having promoted the favourable growth of this branch of the German kinematograph industry, the excellent spirit of the companies producing raw film may be adduced, for these nowadays place at the disposal of the Government, monthly, about 38,000 yards (.023 ton) positive film (used for making copies performed later in the theatres) and about 27,000 yards (0.16 ton) negative film (used for the real taking or recording in the film studios). This contingent of film then is distributed by the competent officials among firms, companies, organisations etc., producing original educational films and copies, that are only to be exhibited and rented in Germany at moderate prices for educational purposes. Furthermore for encouraging the production of educational films it has been proposed to exempt all the German educational films from taxes and to lay a duty on the exported raw films.

With regard to the different subjects treated in the German educational films the record of examined films, latterly assorted by the competent censorship, shows that the by far greatest part of the corresponding 117 new films concerns medicine, about 20 treat of the geography of civilisation, 12 biology, 10 natural sciences, 9 industry, 8 sport, 2 mathematics, and 1 astronomy.

The historical film, in favour a short time ago, is now losing its popularity to a large extent in consequence of its extraordinarily high costs of production. These films require under any circumstances the employment of very large crowds of people and of wide expensive buildings and the recording or taking of the most important scenes at the historical places frequently very far removed and attainable only with uncommonly high costs. As experts advise, it is possible—according to the examples frequently given by the real speaking theatres—to attain the same results and impressions with simpler and cheaper means, *i.e.*, with a smaller expenditure of crowd and materials within Germany's own frontiers. It would be deplorable, if the historical had passed its prime and were played out, as several specialists pronounce. For this kind of film in consequence of its extremely agitated plot and its extraordinary events has remarkably contributed to the intensifying of the effect of the film altogether; the historical film produced with a reasonable economy is not essentially more expensive than the other sorts of film.

Finally, as to the seating capacity of the picture theatres, in Germany. There are in Germany about 3,700 theatres. The two greatest of these theatres have a seating capacity of nearly 2,000, the next 12 theatres have about 1,500 seats. The other so-called great German picture theatres are provided with 1,000 up to 1,200 seats, the middle-sized theatres with 600 to 900 seats, whilst the numerous small theatres have a seating capacity of 250 up to 400. The greatest picture theatres are in the possession of the Ufa, which controls about 100 theatres.

It is very difficult to form a clear idea of the immediate future of the German kinematograph industry. The very fluctuating and extraordinarily low rate of exchange of the German mark makes calculations very difficult. For obtaining a reliable and constant standard of value very various measures are taken. For instance, a legitimate theatre in Berlin latterly has fixed the price that spectators have to pay for the seats according to the prices of victuals; for the first seat the price of 1/2 kg. (1lb.) butter, for the cheapest seat the price of two eggs. The Agfa (Aktien-Gesellschaft für Anilin-Fabrikation in Berlin), the leading producer of films, intends to introduce again the calculations resting on the German gold mark; the other companies cannot make up their mind to do it and the salaries of the employees and workers are not regulated in a corresponding manner.

The English-German foreign trade in the products of the kinematograph industry hitherto has been very small, but could be remarkably increased by a well adapted and reasonable organisation of this branch of trade. It would be of the greatest mutual advantage if the English and the German kinematograph industry would maintain more direct relations. The professional press renders pioneer services in this respect: but it would be better, according to the proposal of a German expert, for the interested companies to maintain jointly in the most important film trade centres of the world inquiry-offices, that would have reports of the films to be delivered and their prospects.

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Trade Movements in the Midlands.

Revised Home Office Regulations—A Futurist Experiment—Birmingham Kinema Club—A Trio of Stunts—For British Film Week—From Hepworth to Ideal.

By our Birmingham Correspondent

BIRMINGHAM exhibitors have little reason to be perturbed over the revised Home Office Regulations outlined in the lay Press last week-end. Nowhere in the Provinces have the regulations been more stringent than they have in the Midland city. To the credit of both exhibitors and managers it can be truthfully said that a summons for a breach of the Cinematograph Act is a rarity, while year after year the Justices at the annual Licensing Sessions have publicly congratulated the trade upon the condition and management of the city's kinemas.

A Futurist Experiment.

Naturally, Midland renters have always paid special attention to trade show musical programs, and the managements of the leading city kinemas have readily co-operated with them. Mr. Charles Williams, general manager of the Futurist, has now made special arrangements for these presentations, and these had a trial run on Friday last, when Famous-Lasky screened the latest Pola Negri feature, "Bella Donna." Hereafter Mr. Lifton Head, a leading member of the Futurist orchestra, will be responsible for the orchestral program at all trade shows. His first effort gained high appreciation from Mr. J. J. Corper, of Famous-Lasky, who was delighted with the admirable manner in which Mr. Head carried through the musical selections for the screening of "Bella Donna."

Birmingham Kinema Club.

Though it may not yet be representative of the trade, the Birmingham Kinema Club continues to make progress. A few months ago it was forced to find a new home, and settled down in Hill Street, close to the Futurist. Since then its membership has increased by 40, and an additional room has been decorated and furnished, and members will shortly find it equipped as a cosy billiard room.

A Trio of Stunts.

A trio of stunts attracted a great deal of public attention in Birmingham last week. First and foremost was the entrance hall display at New Street Picture House, where "The Pilgrim" did record business. In addition to his usual display of streamers and stills Mr. Sinclair Stockwell had Chaplin cut-outs strikingly distributed in the hall and also over the entrance doors, while the boys wore the striped convict suits as worn by the inimitable screen comedian. Another striking lobby display was seen at The Select, Station Street, where "Hunting Big Game in Africa" was the star attraction. Here, fine specimens of the beasts of the forest have greeted patrons.

"Through Fire and Water."

Last, but not least, was the preliminary introduction Mr. Harold Boodson provided for this week's first run at The Futurist of the Ideal feature, "Through Fire and Water." Night after night crowds have gathered round the windows of the Ideal Co., wherein were depicted a life-size cut-out of Clive Brook gagged and bound to the burning staircase, on either side of which were models depicting the escape by motor boats.

For British Film Week.

It is good news to hear that Midland exhibitors are already making inquiries for bookings for British Film Week. Chatting with Mr. Claude Solomon (Stoll's) at his successful trade show of "Guy Fawkes," I learned that he has received a batch of letters asking what films Stoll's have available for February 25. In addition to those he has trade shown during the last month he anticipates that 'Don Quixote," the first George Robey feature, Sir Frank Benson in "Becket," and Owen Nares in "Young Lochinvar" will all be ready for release for "The Week."

From Hepworth's to Ideal.

Friends of Mr. H. A. Bays, who, until recently, had charge of Hepworth's interests in the Midlands, will be glad to hear that the Ideal Co. have retained his services. He is now on the South Wales staff working from the Cardiff depôt. On Tuesday next (September 18) Mr. Boodson will invite exhibitors to his first Hepworth trade show, "Strangling Threads," which features Alma Taylor.

A Gaumont Note.

Mr. R. Sheridan, of Gaumont's, is experiencing a keen demand for his latest offerings, "Fires of Fate," which will have its first run at The Futurist early in January, and "The Little Clown" (Mary Miles Minter). To-morrow (Sunday) at The Regent, Birmingham, he will screen a new Sid Chaplin feature, "The Joker," while other outstanding productions coming along include "Squibs, M.P." and the Lights of London."

FIRST TIVOLI FILM

"A SECRET OF NATURE"

IN these days of fierce American competition it will be both an agreeable and encouraging surprise to British firms to note that the first film to be shown at the opening of the New Tivoli in the Strand was produced in this country.

No surprise was occasioned, however, to those who witnessed "Battles with Salmon," the picture in question, as its sheer merit drew forth such spontaneous applause as is seldom heard in a kinema theatre.

"Battles with Salmon" is the first of the New Era 1923 productions of "Secrets of Nature," which excellent short subjects have, since their inception, held a very warm place in exhibitors' esteem. Judging by the latest examples the high standard previously set has been, if anything, exceeded.

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WOMAN TO WOMAN

FROM THE PLAY by MICHAEL MORTON

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"WOMAN to WOMAN."

ALHAMBRA
THEATRE
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AT 8 P.M.

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Liverpool C.E.A. Discussion.

International Congress—Licensing Conditions—Trounson Presentation.

From our Liverpool Correspondent

MANY matters of interest and importance to the trade were discussed at the monthly meeting on Friday week at the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool, of the North-Western Branch of the C.E.A. The chairman of the branch (Mr. J. H. Dovener) presided, and there was a representative attendance, amongst others present being the vice-chairman (Mr. Fred Worswick), Alderman E. Trounson, Messrs. F. W. Locke, P. Brimelow, J. Leslie Greene, and M. Mott-Cowan, etc., together with the secretary.

Death of Mr. Picton.

The Chairman, by way of preface to the proceedings, made sympathetic allusion to the dramatically sudden death, on the previous Wednesday, of Mr. Stafford W. Picton (as recorded in our issue of last week), remarking that, although Mr. Picton had not been a delegate to the North-Western Branch, at the same time he (the chairman) thought the members would agree with him that, under the circumstances, in view of the deceased gentleman's long connection with the trade, they should send a vote of condolence to his widow and family.

On the Chairman's invitation the members rose to their feet and approved his suggsetion in silence.

The Trounson Presentation.

With regard to the forthcoming presentation to Alderman E. Trounson, in recognition of his long and valued services to the trade in general, and to the North-Western Branch in particular, the Chairman said the response to the appeal for donations had been very satisfactory, especially in view of the holiday season. The question had now arisen as to how the presentation should take effect—whether it should be made at one of their meetings, or at a specially-arranged luncheon, or whether the branch would prefer that it should be deferred until the annual Liverpool and District C.E.A. dinner and dance, which would not take place for some time yet.

Mr. M. Mott-Cowan proposed that the presentation be made at a luncheon, admission to which should be confined to those who had subscribed to the presentation. Mr. Worswick thought this must have the effect of keeping a lot away who would otherwise like to be present at the presentation. Eventually, after some discussion, it was decided, on the proposition of Mr. Worswick, seconded by Mr. Locke, that the presentation should be made at the annual dinner and ball promoted by the branch.

The International Congress in Paris.

Alderman Trounson, at the invitation of the chairman, presented the delegates' report of the Council meeting held in London on July 11 last, and, by way of introduction, said a gratifying feature of the Council meetings at present was that the branches in different parts of the country were being represented to a greater extent than they had ever been before. "Hear, hear.")

Respecting the International Congress to be held at Paris in October, although it could not be definitely stated at present exactly what countries would be represented, there could be no doubt that it would be so representative as to make it easily one of the most important gatherings ever held in connection with the kinema business. It appeared to him that one of the greatest difficulties with which they were confronted in connection with the Conference was as to what language would be used, although, doubtless it would be the French language. If permitted, he intended to propose, at the next meeting of the committee which had been appointed to consider suggestions as to what subjects should be introduced for discussion by the Conference, that each country represented should be asked to deal with certain specific subjects of an International character. For instance, that if Great Britain selected two subjects they should be prepared in the form of papers, and circulated before the Conference, and then they could be translated into the languages of the different countries concerned. If, as he opined, every speech would be followed by an interpretation, or translation, which was a most laborious thing, he was afraid they would not be able to discuss anything to a conclusion. However, that was a matter which they would have to discuss hereafter. It was a difficulty which they would have to find means of overcoming in some way or another. He was hopeful the British Government would be so impressed with the importance of the Conference that a representative of H.M. Government would be appointed to attend one or more of the Conference functions. It was, in his opinion, at such functions that the *entente cordiale* could be strengthened, and he also thought it was an event calculated to confer a great deal of good generally upon the different countries participating in it, apart altogether from the kinema industry. ("Hear, hear.")

The Entertainments Tax.

In reference to the Entertainments Tax, and the question as to whether they should now allow the matter to drop, he thought they would agree there was not the slightest doubt that they should go on, because he thought they would all be satisfied that, after the progress they had made, particularly during the last two years, with regard to this subject, to let the matter drop now would be simply ridiculous. For three or four weeks he had been visiting different parts of the country, and had, unofficially, been making inquiries as to the effect on kinemas of the increased price which had been added by way of Entertainments Tax, and he was more than satisfied now than ever that if, for the next year or two, they desired to regain their position in the public mind, they would have to keep their prices down to as low a level as possible. Low prices had made the business, and they would have to get their prices of admission down somehow if they were going to get back to their former position. Of course, the best way would be to get the Entertainments Tax taken off, but they had just arrived at the stage now when they needed to be extremely careful, and think the matter out, and not rush at anything. They had plenty of time in front of them before they embarked upon any intensive campaign, but they would, at the same time, have to look about them. ("Hear, hear.") There were all kinds of suggestions as to future policy with regard to this matter, some from the Northern Branch, and others from other branches, but after a long discussion the Council had decided to wait until they received their full report.

New Licensing Conditions.

The Chairman informed the meeting that, in the course of conversation with the magistrates' clerk, Mr. West had been informed that the Liverpool Entertainments Licensing Magis-

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Darker Nights and Better Business—Holiday Atrocities—A Pier Pavilion "Let Down"—What of the Serial?—A Mixed Bill from Dillon Co.—Regent Removal.

By "THE FILM RENTER" REPRESENTATIVE

WITH the holidays over, and "lighting-up" time put back an hour on Monday, the exhibitor is beginning to feel that the outlook is now a little more in keeping with the nature of his entertainment—which is essentially an "after-dark" entertainment, and one which, like all other dramatic shows, does better in the winter. One thing must be said, however, for Manchester kinemas during the past few months of light nights, if not of consistently summer weather. Programs have, for the most part, been kept on a high level. Most of the bigger halls, and many of the smaller ones, too, have shown films week after week which, for quality and drawing power, were as good as anything they have booked for the winter months. In fact, as time goes on, and the release dates of important features are fixed more and more irrespectively of the season, the summer program will come to shed the reproach that formerly attached to it. For exhibitors who can keep their houses open at all between June and the end of August are discovering that to retain goodwill they must put on equally as good pictures as at other times of the year.

Atrocious Holiday "Attractions."

Managers of halls at the Lancashire and North Wales seaside resorts are, of course, faced with a rather different situation. In many of these places the winter is no good at all; they might as well close down—and some of them do. Summer is the harvest-time, and a wet summer the most to be desired. That of 1923 has been fairly gracious in this respect; but it must be confessed that at not a few of these holiday halls this past season the "attractions" have been atrocious, and the studied disregard of the patron (as soon as he had parted with his money) a scandal which would not be tolerated in a city theatre for five minutes.

A "Let-Down" for all Concerned.

I went into a "Pier Pavilion" at one of these places one afternoon a week or two ago, not caring very much whether they showed the latest "super" or a series of local topicals, so long as I could keep dry and see a program of some sort for a couple of hours or so. I paid top price at 3-45, found the hall nearly full and had to sit behind a post. Quite a score of people paid for admission after I did—and at 4-5 the manager sent round the doorman to cry "all out!" We had sat through the final reel of one of the "world's worst" dramas (made in England, I'm sorry to say) and were settling down hoping better things from its twin feature. But this, it appeared, had not arrived; and so the management could think of nothing more equitable or tactful to do than to order us all out of the place. Naturally, this piece of high-handedness provoked an uproar—especially from those whose money had been taken for twenty minutes' so-called entertainment. At the end of it the manager was forced to the front, and in a very grudging apology admitted he had been "let down," but that if we liked to keep our seats for a quarter of an hour the film "might turn up." After a time it did turn up, and peace reigned once more. But during the interval no music was played, and the "let-down" simply exposed the entire lack of resource on the part of at least one seaside kinema. Beyond its advertised features (one of which tarried by the way) our "Pier Pavilion" hadn't got a spare reel of anything on the premises. The same hall bid for custom with the announcement that the "Full Pier Orchestra" would "play selections." It did—from an adjoining café; and, occasionally, when the wind was that way, we heard strains of it through the windows! If anybody was "let down" that afternoon it was the audience.

Advent of a New Serial.

Is there to be a revival of the serial? With the exception of two well-known companies, hardly any renting concerns now trouble about the once ubiquitous, but now rapidly vanishing serial film. And yet several exhibitors with whom I have spoken recently have told me that there is a marked demand, in specially "local" halls, at any rate, for the return of the episodic feature on the lines of "The Million Dollar Mystery" or "The Exploits of Elaine." The renewed interest in serials may be merely a flash in the pan, or it may prove too insistent to be ignored. In any case Mr. Victor Besso, of the Dillon Trading Co., will shortly be showing a 15 two-reel episode serial, entitled "The Evil Eye," which is said to contain all the elements of adventure, mystery and suspense so beloved of fans a few years ago. It features Benny Leonard, once a world's champion light-weight boxer.

A Varied Batch of Offerings.

Many other features of interest may also be looked for in the near future from this company. Among them may be mentioned "The Lamp of Destiny," a drama of power and "punch," "The Scarlet Shadow," starring Mae Murray, and a series of 24 Mack Sennett Chaplins. Mr. Besso informs me that in the list of films now being issued by the Dillon Trading Co., "The Circus of Death" is doing big business wherever shown. During the present week it captivated the popular imagination of Macclesfield, where, at Mr. Coffy's super-kinema, it packed the house at every performance. Bookings have also been obtained on this new edition of an old favourite at Crewe, Lancaster, and many other Northern centres.

(*Continued at foot of next page*).

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LIVERPOOL C.E.A. DISCUSSION—*Continued.*

trates had agreed to introduce, or perhaps attempt to introduce, into kinema licences within their jurisdiction the new L.C.C. condition respecting the exhibition of (*a*) films to children under sixteen who were unaccompanied by a parent or guardian, and he asked Mr. West to accept this verbal intimation as notice that this would be introduced. Mr. West had communicated with him (the Chairman), and he asked Mr. West to write to Mr. Gavazzi King, from whom a reply had been received to the effect that he realised the branch had a difficult situation to meet, and, subsequently, the following letter (which was read by the Secretary) had, on behalf of the North-Western Branch of the Association, been forwarded to the Clerk to the Justices on the subject:

> "Dear Sir, I recently communicated to Head Office your verbal intimation to me respecting the proposal of the Justices to introduce into local licences the L.C.C. condition respecting the admission of children to witness films which had been granted the (a) certificate, which I had received from you in accordance with the pledge given by the Justices that they would not vary the local conditions without giving me sufficient notice to enable my members to discuss and consider such variations and allow of time for their views to be presented to the Justices.
>
> "I am instructed by Head Office to inform you that, in their opinion, such condition is *ultra vires*, and that my members are prohibited, by resolution, from carrying it into effect. I may also inform you that, although none of the London members are adhering to the condition, no action has been taken by the L.C.C. I should be glad if, in the case of any further intimation of proposed alterations in the local licensing conditions, you will submit them to me in writing."

The Secretary added that no reply had, up to that time, been received from the Magistrates' Clerk, who, he presumed, was waiting for a meeting of the Justices.

Alderman Trounson suggested that, if anything should happen in the meantime, so serious a proposition should not be left until the branch met again. The C.E.A. solicitor had instructed counsel, and was quite prepared to defend any of their members in the event of proceedings being taken against them in regard to the matter. He thought a special meeting of the branch must be convened should anything of the kind occur. What was really going to take place was that the London Branch had decided, if necessary, to select a case as a test action for one of their members, in order to have the matter thrashed out, so that the principle of the matter would be fought out in London. At the same time the matter was so important that they ought to be kept in touch with what was going on in connection with it. He, therefore, suggested that they send to the general secretary a copy of the correspondence the North-Western Branch had had on the question, saying that the branch was vitally interested. When he heard that Liverpool was threatened in the matter it might cause him to put up an even bigger fight than he would otherwise do.

Concessions Gained by Solicitor.

The Chairman observed that, on a previous occasion when the branch were seeking a concession in the form of kinema firemen being also permitted to perform certain other duties, the magistrates refused twice at first, but they afterwards agreed to meet Mr. Norman Hart in chambers, and, having considered what he put before them, they decided to withdraw their objection, and the concession now enjoyed by kinema proprietors and managers in regard to their firemen was granted. He thought the matter might safely be left to the Executive. The matter then dropped.

ROUND THE MANCHESTER TRADE—*Continued*

Another Removal.

On behalf of the Regent Film Co., Mr. Walter Kay (Lancashire branch manager) desires to notify all exhibitors in this territory of the change of offices which has taken place during the week. The Regent have now removed from 49, Deansgate to 58, Victoria Street, next door to the Fred. White Co. The firm, it should be noted, have now blossomed forth with some big specials, including a version of Cosmo Hamilton's story, "Reckless Youth," in which the leading part is played by Elaine Hammerstein. Next week Mr. Kay will be attending a company conference in London, when the new Regent super film, "The Wolf of Tibet," is to be screened at the Scala. In this story of Northern China only three Europeans take part.

Second Trade Show of "Safety Last."

As briefly stated last week, Mr. Maxwell, of the Dispatch Film Service, has arranged for a special Manchester trade show of Harold Lloyd's "Safety Last" for the benefit of those who could not avail themselves of his invitation to view it at the seaside trade show in July. Along with the latest Lloyd comedy will also be screened the drama, entitled "Deserted at the Altar." The show is fixed for 11 a.m. on Wednesday, September 26, at the Gaiety.

A Rusholme Sweep Topical.

A large amount of public interest in the North this week has been centred on the results of the various big sweepstakes in connection with the St. Leger. A good deal of mystery attached to the draw of the sweep organised by the Rusholme Conservative Club, Manchester. Its venue was kept secret from all but the organisers and the Press. But Mr. Nash, of the Trocadero, Rusholme, seems to have got on the spot with his kine camera, for by Monday night "Exclusive pictures" of the event were being shown at his popular hall. This is not the first time that Mr. Nash has scored with interesting local topicals.

Mems of the Moment.

Granger's, who have a considerable number of important trade shows booked for the city, are specialising on British Film Week in all territories, and will be releasing several fine native productions to synchronise with that festival.

* * *

"Paddy-the-Next-Best-Thing" has been showing in Manchester in both its stage and screen form during the week. As a play it appeared at the Opera House, while the film version provided the principal attraction at the Rusholme Casino.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

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LETTERS THAT CATCH THE EDITOR'S EYE

SIMULTANEOUS SIGNING

To the Editor of the FILM RENTER.

SIR,—I have read Mr. Reginald Bromhead's letter in your issue of September 8. I thought it would be difficult for Mr. Bromhead to answer my questions in your issue of the 30th ult. without destroying his "case," but I hardly expected the excuse which Mr. Bromhead now puts forward for remaining silent. The Chairman of the K.R.S. declines to provide useful information in case the First National contract is thereby improved, besides which First National might get some advertisement! Surely any improvement of the First National contract would help the industry. I cannot believe my friend is serious, for I know him to be too big a man to allow petty jealousies to interfere with progress.

Replying to Mr. Bromhead's four points:

1. I repeat the statement made at our banquet, viz., our travellers are authorised to sign contracts simultaneously with the exhibitors. This is a statement of fact. It has not misled any of our customers, who so far are unanimous in their opinion that our contract is a great improvement, is fair, and is practical. Apparently, the only three people who claim to be misled are the chairman of the K.R.S., one of our competitors, and the editor of one of the trade papers. It is hard to understand this, because each of the gentlemen admit that simultaneous signing without the condition complained of would be impossible. Then why try to bluff me into a belief that they were surprised to read our Clause 18?

2. I fear Mr. Bromhead does not understand my remarks on "Hawking." It may not be possible to prevent a salesman showing to Exhibitor "B" a contract which has been made with Exhibitor "A," but when it is absolutely useless to do so, then everything possible has been done to stop it. We have taken away the only motive for hawking. Exhibitors are entitled to know that their local competitor cannot possibly get what they have promised to take, either by paying more for it, or for other unfair reasons such as Mr. Stansfield suggests in his admirable letter. The fact that it is done only on rare occasions does not alter the fact that under the Standard Contract it *can* be done very effectively. By simultaneous signing, and the provisions of our Clause 18, we positively give exhibitors this assurance, for we have made the evil results of hawking impossible. If Mr. Bromhead knows of a better way of stopping hawking, he surely ought to tell us.

3. I venture to suggest it is Mr. Bromhead's reference to our contract as "simultaneous signing with limitations," which is misleading. There are no limitations whatsoever to the authority we have vested in our representative. Our contract is in force from the moment our representative his signed it. It can only become null and void under those exceptional circumstances which it is beyond human power to avoid. To the best of my knowledge there is not an exhibitor in the United Kingdom who does not believe that all the exceptional circumstances contemplated in the First National contract are so remote as

(*Continued at foot of next column.*)

NEWS & NOTES FROM NEWCASTLE.

FROM OUR OWN CORRESPONDENT.

THE management of the Queen's Hall, Newcastle, have announced to their patrons that it has been decided to increase the price of admission to the stalls by 3d., which will make the charge 1s. 3d. The prices of other parts of of the House will remain as at present. The alteration will take effect from September 17. This popular house goes in for the latest releases, and the reason given for increasing the price of admission to the stalls is that it has become necessary on account of the growing rentals of films, due to the high cost necessitated on account of the lavish scale of production.

A Popular Manager.

Mr. Percy Dawson, the popular manager of the Kino, Jarrow, is about to leave his position there, and intends to remove to the South of England. During his stay in Jarrow he has lent his assistance to many charitable efforts, and frequently granted the use of the theatre free for various purposes. Headed by the Mayor of the Borough, Councillor R. Andison, a movement has been set on foot for the purpose of promoting a public testimonial to Mr. Dawson.

Staff Changes.

Two members of the staff of Hepworth Films have recently taken up fresh appointments. Mr. E. Morrison, a son of Mr. F. W. Morrison, has gone to Pathé's to assist Mr. Percy Lloyd. M. E. Reay, who is well-known in renting circles in the territory, has joined the staff of Triangle plays, of which Mr. Harry Faid is the local manager.

Opera Filmed.

Mr. Bert Henderson, of Henderson's North of England Film Bureau, is handling the film version of the Italian opera, "I'Pagliacci," on behalf of the Napoleon Films, Ltd. This G. B. Samuelson production was well received at the trade show, at which a couple of capable vocalists, Mr. G. Evans, tenor; and Mr. Milner, baritone, assisted in putting it over.

(*Continued from previous column.*)

to be absolutely powerless to influence his business arrangements one way or the other.

4. Quite unconsciously, I am sure, Mr. Bromhead suggests that I have misused a confidential document. The facts are that I was asked to treat the K.R.S. Draft in strict confidence. This I did—no one but myself saw it, and no one would have known I had seen it if Mr. Bromhead had not himself said so, much to my surprise, in his first letter on the subject. If by reading it I have been able to harmonise the First National contract as far as possible with the views of the majority of my competitors, I am sure Mr. Bromhead will be the last person in the world to complain.

I will conclude by hoping that the chairman of the K.R.S. will one day acknowledge that the new First National contract is an improvement on the old. I wish him every success in piloting through the K.R.S. a contract equally as acceptable to exhibitors as the First National, particularly in the matter of hawking.

I am, sir, yours very truly,

RALPH J. PUGH, *Managing Director*,

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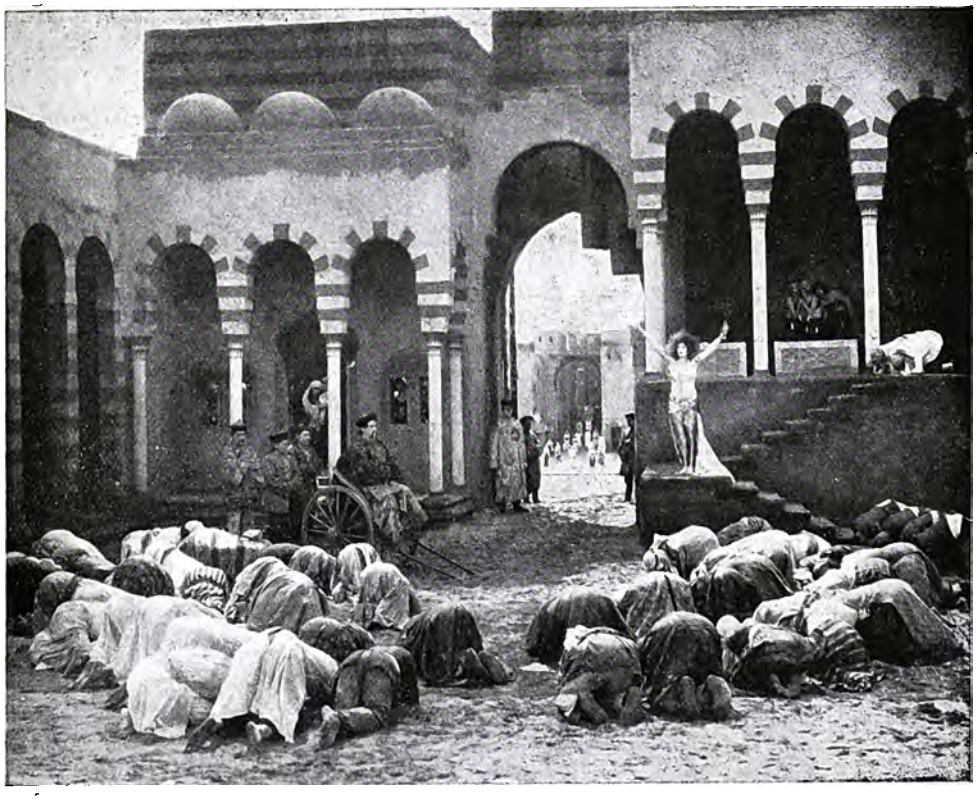

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Trade in the Yorkshire Territory.

Who Says Kinema Trusts?—Exhibitors and Credit from Renters—Trade Cricket—More Renting Changes—An Interesting "Throwaway."

From our Leeds Correspondent.

MEMBERS of the trade in Leeds do not treat seriously the suggestion that wealthy kinema financiers are taking advantage of a lean season to establish a trust. Mr. Arthur Cunningham says he is not aware of the existence of any such trust. "People who want to acquire properties to show films in are quite at liberty to buy places in the open market," said Mr. Cunningham the other day. "If they want 2,000 theatres they can get them within a couple of weeks. A large number of people in the business are quite disposed to sell owing to the Entertainments Tax and other duties imposed upon them. At the same time I believe that, as with every form of entertainment, the smaller places must, eventually, go out.

Useless Bargains.

"Regarding the suggestion that halls are being snapped up by people with money I don't know of anyone who has sufficient finance and backing at the present time to do this. There is £40,000,000 of capital in the kinema industry, and it has to be reckoned with. But it is idle to talk of small theatres being snapped up by trusts, as they would be useless to big concerns, except to turn into garages. Trusts would want big theatres that take big money. Small owners would be pleased to sell if the customer came along: those who want to buy halls would be well advised to come to Yorkshire."

Renters Not Allowing Credit.

Yorkshire exhibitors are rather sore at, and are complaining against, the treatment of the renters in regard to the paying of accounts. The renters, it is said, are allowing no credit, and in some cases the circumstances are very harassing. "A few exhibitors have been 'rushed' into booking far ahead and paying high prices," said one well-known exhibitor, "with the inevitable result in a lean summer that they have got into difficulties and have had to close down with heavy liabilities in all directions, leaving some of the renters wanting money. On this account the renters appear to have combined to treat everybody—good, bad, and indifferent—alike, and press for almost immediate payment—which is very unreasonable and very repulsive to the man who has been in the business for years, and has always made a point of paying within reasonable time for all he gets. The kinema business is only like any other business, reasonable credit is necessary. Some of our staple trades would have been closed down this last year or two had it not been for a system of credit."

Changes on the Renting Side.

There are more changes to report on the renting side of the trade this week. Mr. Alec Lever, the Sheffield and South Yorkshire representative of the Stoll Film Company, has been promoted to manager of the Newcastle Branch of the company. George Haines has resigned from Allied Artists. Mr. W. Ilett has taken over the South Yorkshire and Notts and Derby territory for Regent Films. C. F. Walton is now settled down at 148, Briggate, as E. Grattan Milloy's representative in Yorkshire and Lincolnshire, and Tom Jennings has already made many new friends in South Yorkshire as the representative of Western Import.

Kinema Anglers' Outing.

Sim White, the hon. secretary of the Kinema Exchange Angling Club, gives a final reminder to members and friends of the match to be fished next Wednesday on private waters near Malton, secured by Mr. J. T. Rothwell. The chara will have to leave the Exchange Arcade early in the morning—about 9 o'clock. All intending to join the party are urged to keep in touch with Mr. White and to watch the notice board in the Kinema Exchange.

Two Popular House Organs.

The managers of two of the big city houses in Leeds are now running house organs. Mr. Noel Rhys, of the Majestic, runs the "Kinegraph," Mr. William Greenfield, of the Scala, the "Tatler." Both are full of interesting reading for kinema patrons, are profusely illustrated, and give particulars of forthcoming attractions. They are read and always carried away by the public.

Race Week at the Picture House.

Mr. J. J. Kelson, the circuit manager of P.C.T. theatres in Yorkshire, and manager of the Picture House, Briggate, Leeds, put out an interesting "throw-away" last week. It was headed: "Briggate Autumn Meeting. Stewards, The Provincial Cinematograph Theatres, Ltd. Races run under P.C.T. rules. Balcony, Stand 1/6; Stalls, Ring 1/-; Gates open 1-30. The principal event of this meeting is the race for the Oxford Cup. After carefully going through the records of the runners for this big race we have no hesitation in advising our patrons that the best thing is Rogue, who will be ridden by Billy Garrison (Jack Pickford). Very little has been heard of this jockey of late, but we feel sure that after the race is over all Leeds will be talking of 'Garrison's Finish.' The manager of the Picture House begs to give the following advice: Two Big Things—Monday, "Rogue," Jockey, Billy Garrison. Thursday, "Roughshod," Jockey, Buck Jones. First event each day 2 p.m. Something good until 10-30."

Two South Yorkshire Houses.

The new Cinema House at South Kirkby has been opened by Mr. Herbert Smith, the Yorkshire miners' leader, and on the occasion of the opening performance the proceeds were handed over to the Maltby Explosion Disaster Relief Fund. Another South Yorkshire house, the Royal Picture House, at Rotherham, has, after renovation and redecoration, been reopened to the public.

Police Chief and Staff at Trade Show.

For his trade show of "Within the Law," Mr. R. F. Thornton, the Yorkshire manager of Associated First National, was favoured with a visit from the Chief Constable of Leeds and his staff, and they thoroughly enjoyed the entertainment. The Thursday trade shows at the private theatre at the Associated First National offices in Bardon Chambers, King Street, Leeds, are becoming justly popular.

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Kinema Activities in Liverpool Area

Leslie Greene at the C.E.A.—Exchange Improvement—New System of Booking Seats—European Progress.

From our Liverpool Correspondent.

MR. J. LESLIE GREENE made a welcome reappearance —and, incidentally, one of his all too rare visits—at the monthly meeting last Friday of the North-Western Branch of the C.E.A. Mr. Greene is an exceedingly busy man, with many interests to look after, and he has to do so much travelling up and down the country that it is not often he is at home when the branch meetings are held. Doubtless there will not be, on the part of the trade, general agreement with his utterances last Friday *apropos* the application, on behalf of the promoters of "Liverpool and District Candy Week campaign," for permission to show slides in local kinemas, but they, nevertheless, make interesting reading, and, coming from one who has made a speciality of publicity, not only as applied to the kinema, but also to various other enterprises, should certainly commend themselves to the consideration of all concerned in such matters. It is to be hoped, in the interests of the trade, that Mr. Greene's business engagements will, in the future, permit of his more frequent attendance at the branch meetings than has been the case for some time past.

Approaching Marriage of Miss Dovener.

Congratulations to Miss Doris Dovener, second daughter of Mr. J. H. Dovener (vice-president of the C.E.A. and chairman of the North-Western Branch of that body) upon her marriage, fixed to take place on the 22nd inst., to Mr. George Hargreaves, a gentleman from Australia, who is associated with a prosperous industrial enterprise in Liverpool. Miss Doris Dovener is well known in kinema circles in Liverpool, and for a considerable time booked the films shown at the Palais de Luxe and the many other halls in Liverpool and different parts of the country in which her father has interests.

Financial Improvement at the Exchange.

A meeting of the Liverpool Kinema Exchange Committee will be held on October 1 at 12-30, when, I am informed, a financial report showing a considerable improvement in this respect on former years will be presented, and will form an important feature of the business to be transacted.

New System of Booking.

There has just made its appearance a capital little publication under the title of "Movie Chat," which is the "House organ of the Savoy and Oxford Picture Houses," in the neighbouring Borough of St. Helens. The first number of the publication consists of sixteen pages of letterpress and pictorial matter dealing with the current month's attractions at the kinemas named. Readers are invited to "make use of its columns in any and every way possible," and one of the most interesting paragraphs in the Editorial notes is as follows: "Speaking of booked seats reminds us that for the season commencing September we intend to introduce a new system of booking. The idea is to issue books of tickets, say, thirteen tickets available for any house at the price of twelve, so that, if you want two seats reserving, this will be done without any further trouble or expense. As an example, say you purchase a book of thirteen tickets at one shilling each for twelve shillings, and you use two tickets every Saturday, these seats will be marked off for your use (first or second house as required), and you save on the transaction three shillings, with one ticket left over, making in all 4s. 3d., and, what is more, no worry and no disappointments." The managing director of the Savoy and Oxford is Mr. Jas. Rylance, who also acts as Editor of "Movie Chat," and the managers respectively of the two kinemas are Messrs. D. Strickland and G. B. Cooper.

European Projecting Theatre.

The construction of a projecting theatre at Central Buildings, Islington, is now in progress, and when finished this should form a valuable addition to the resources of the European Motion Picture Company, whose local office is located in the buildings named. The theatre will be a handsome and commodious structure, up-to-date in every respect, and capable of accommodating between sixty and seventy persons. It will be primarily used for the holding of trade shows of films handled by the European Company, and it is hoped that the new venture will be completed in about six weeks' time.

Visit of Beverley Griffith.

For the period from September 12 to October 17 inclusive Mr. Arthur Sidney, Liverpool manager for the European Motion Picture Co., and his able assistant, Mr. Clement West, have arranged six trade shows of what promise to be attractive subjects. On each occasion but one two films will be shown. Recent activities of the Liverpool Branch have included the negotiation of several bookings of a series of six two-reel comedies, featuring the much-talked-of juvenile screen star, Baby Peggy. Mr. Beverley Griffith, who has succeeded Mr. E. J. Smith as managing director of the European Motion Picture Company, paid a visit to the Liverpool office on Wednesday last, and expressed his pleasure at the excellence of the organisation, and also upon the gratifying volume of business which is being negotiated there.

Outing for Beefstake Club.

Everybody concerned will be pleased to learn that the Beefsteak Club have, by the kindness of the Cunard Company, arranged to hold an outing on the river on Wednesday, the 26th inst. The Cunard Co., between whom and the kinema trade the happiest of relations have always existed, have given the use of their tender, the Skirmisher, for the occasion.

"Big Fours" for "Showman M.P."

The latest recruit to the Liverpool staff of Allied Artists Corporation, Mr. Alf. Hemmings, continues to do admirable business on their behalf in the territory which has been assigned him. Last week, as the result of a visit to Walsall, and an interview with Mr. Pat Collins, the "Showman M.P.," he booked a series of films for Mr. Collins's Picture House at Chester; and also negotiated a number of contracts with Mr. Burton, of the Princess Kinema, Llandudno. Mention of Allied Artists reminds me that Austin Durrans has obtained first district run in this area of the great film, "Robin Hood," for the Victory Picturedrome, Walton.

From Fox Head Office.

Mr. H. E. Ellis has been transfered from Fox's head office in London to assist Mr. Gordon Dartnall, manager of the Liverpool Branch.

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SOUTH WALES C.E.A. MEETING AND NOTES FROM THE DISTRICT

FROM OUR CARDIFF CORRESPONDENT

ARCHIE JONES (Cwmcarn) presided over a small attendance at the monthly meeting of the South Wales and Mon. Branch of the C.E.A., held at the Kinema Exchange, Cardiff, on Friday.

A letter was read from Mr. H. V. Davis (Newbridge) regretting his inability to be present, and referring to the necessity for a discussion on the proposed British Film Week. It was decided that the question of deciding a date for the Film Week be deferred until the return of Mr. Davis.

Exchange Trade Shows.

The Secretary reported that he had received 39 replies from members, representing 69 halls, on the question of the holding of trade shows in the Kinema Club or outside, in response to the circular he sent out on this subject. In each case the reply was in favour of holding the trade shows in the club. There was not a single answer in favour of holding the trade shows outside the club. In all 100 circulars had been sent out, but only 39 replies had been received.

Mr. David Hughes (Tonypandy) observed that he thought this was traceable to the fact that the vast majority do not attend trade shows in Cardiff. If they counted the number of members who did attend they would find that they fell very often short of the 39. Apparently, the people who made it a habit of attending did reply.

Mr. R. Dooner (Maesteg) then moved that a letter be sent to the secretary of the K.R.S., pointing out that the members had been circularised on the matter, and that they were unanimous in their view that the trade shows should be held at the club, and asking him to appeal to the renters to make it convenient to hold them there.

The Chairman suggested that it would be better to say that the whole of the members who attended trade shows had replied, and were unanimous. Mr. David Hughes remarked that he would like to add that before they took any further steps they should await a reply from the Society.

Licensing Hardships.

It was reported by the Secretary that the licence for a Cardiff Hall had been received and had been endorsed on similar lines to those in use by the London County Council in respect of the Censorship. Whereas in the London case, he pointed out, however, the exhibitors had the benefit of six months' notice, the Cardiff exhibitors were given no notice whatever, probably resulting in undue hardship in the case of the forward bookings.

David Hughes: No doubt in many cases it is going to be a terrible handicap and hindrance. Very strong steps should be taken by the General Council to see whether they could stop what was undoubtedly not in the best interests of the industry. No doubt many people were booked up 12 months ahead, and they could imagine the troubles and trials if 20 per cent. of these advance bookings were marked with an "A." It was the least they could do to ask the General Council to take steps to see that proper notice was given.

On the motion of R. Dooner, seconded by David Hughes, it was agreed to take the matter up with the General Council.

Glamorgan Club Appointment.

Mr. Roberts Arnold was appointed secretary of the Glamorgan Club. He is well known and very popular, and his appointment was unanimous. He is an expert organiser, and at one time was Liberal agent at Cardiff. There were many applications for the post.

(*Continued in next column.*)

HELPING THE MUSICAL DIRECTOR

A FIRST NATIONAL EXPERIMENT

FIRST NATIONAL are always thinking out new schemes whereby they can provide exhibitor service in the fullest sense of the word. An arrangement has now been entered into with Messrs. Feldman, the well-known music publishers, whereby that firm will view and provide musical suggestions for all First National releases. The numbers, which range from jazz to Wagner, will be selected so that they sound equally effective in the smaller houses who employ only trios, as they do in a house whose orchestra numbers perhaps twenty players.

Mr. Thomas, of Messrs. Feldman, is making arrangements whereby his firm will obtain and collate the various items, and sets of band parts for all sizes of orchestras will be available. Musical directors will thus be able to obtain their entire settings from one firm, instead of as formerly having perhaps to visit half a dozen in order to obtain the necessary music. Every number selected will be "free" music, that is, may be played without fee or licence. Incidentally Messrs Feldman have just issued an excellent Fox-trot number, entitled "The Hottentot Trot," in connection with Thomas H. Ince's special, "The Hottentot," which is being released next week. The music is by J. A. Tunbridge, the lyric by Eric Valentine. It is confidently anticipated that no dance in the near future will think its program complete without "The Hottentot Trot."

(*Continued from previous column.*)

With the Renters.

The reopening of the Kinema, Kidwelly, is heralded with the announcement that the first three months' program is to be composed entirely of Universal productions. Mr. Harold Possener, of European, also announces that "The Shock" is doing good business in the territory down here.

First National Cardiff house are trade showing "A Man of Action" at the Kinema Exchange on September 18. This film, featuring Douglas Maclean, is the first of their 1924 output.

H. C. Godfrey announces that "The Pilgrim" is a tremendous success. It is showing this week at the Capitol Super Kinema to crowded houses.

"Dr. Mabuse" (Servalls) is showing to capacity houses at the Olympia, Cardiff, where it is billed for a fortnight. W. and F. have secured a great scoop in Charlie Chaplin in "The Idle Class."

Cherry Kearton's "Wild Life Across the World" is doing excellent business, according to Walter Ballard, of Dramatic, and there is likely to be big business with this attraction.

First National Progress.

Alterations to the new offices of First National in Working Street are being proceeded with rapidly, and it is anticipated that they will be in residence there in three or four weeks, from which time they will handle their own dispatch for the South Wales territory.

Hepworth Representative to Join Ideal.

Mr. H. S. Bays, of the Birmingham Branch of Hepworth's, joins A. M. Bass to travel the South Wales territory. Owing to the large demand for Ideal subjects, it has been deemed necessary for an additional representative to be engaged, and Mr. Sam Abrahams will continue his duties exactly as before. Mr. Bays is well known in the Midlands, and is one of the most popular and successful men in the trade down there.

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Kinema Gleanings from the West.

Exhibitors and Sharing Terms—Business on the Up-Grade—A Red Hot Topical—Gaumont's Next—Kinema Director's Death—Briefs.

From our Bristol Correspondent.

THE discussion on sharing terms is being followed with interest by local exhibitors; though individually they are not keen upon giving their own views on the matter. The inclination of the majority at present is to hold aloof and watch events; probably the matter will be brought up at a future C.E.A. meeting, though any discussion at such a gathering can be of little practical value, as concerted action is hardly likely. I know that several prominent West Country exhibitors have open minds on the subject and are prepared to consider "percentage," provided the terms proposed are equitable.

On the Up-Grade.

Business is certainly on the up grade; the last couple of weeks has seen a distinct improvement, and exhibitors hope that after Sunday, when summer time ends, there will be a brisk movement in the business, and that attendances at the picture houses will increase as outdoor amusements lose their attractions. To a certain extent exhibitors have the matter in their own hands; good programs, a proper selection of films, a comfortable hall, and decent music will turn a casual into a regular patron.

A Red-Hot Topical.

Associated First National did a smart piece of work in putting out "Japan's Hour of Agony" while the interest in the earthquake in that country was still keen. The film deals with districts many parts of which have been overwhelmed by the disaster, and this fact alone should make the film highly acceptable to the public. West Country exhibitors certainly appreciate the way in which First National is endeavouring to study their interests. R. C. Kelly, the Bristol branch manager, was telling me the other day how local exhibitors had voiced their appreciation of the proposal for the simultaneous signing of contracts, a reform for which they have been agitating for a very long time.

Gaumont's Next.

The next Gaumont show will be held on the 25th at the Victoria Street Theatre. The film is "The Joker," which is of particular interest, as it marks the return to the screen of Syd. Chaplin, Charlie's brother, who has not been seen in a film for a long time. At the time of writing dates for the local shows of the two big Gaumont productions, "Squibs, M.P.," and "The Lights of London," have not been fixed, but Mr. Jennings informs me that he hopes to announce them shortly.

As You Were!

Of late changes in Fleet Photoplays, of Torquay, have come with startling quickness. It was only a short time ago that Bruce Hacking and Norman King both severed their connection with the firm; now comes an announcement which seems to amount to a return to the old arrangements. Mr. Hacking resumes control of the business, and is joined by his son, Fred Hacking, who has been connected with Rose Films. Norman King also goes back in his old position as West Country representative.

Talking of Torquay, I hear the name of a well-known West of England film-man connected with the proposal to build a £40,000 super-kinema in that town.

Western Import's Bristol Shows.

Western Import, who have been holding several shows in the city lately, announce that "Man and Wife," featuring Gladys Leslie and Maurice Costello, will be screened on the 19th, and "The Broken Violin," in which Zena Keefe stars with Gladys Leslie, on the 26th. Both shows will be held at the King's Kinema.

Obituary.

The death of Frank C. Hawkins, a director of the Whiteladies Picture House, Bristol, though not unexpected, caused deep regret to a large number of citizens. A journalist, who had been connected for many years with the "Bristol Times and Mirror," Mr. Hawkins took a great interest in every form of entertainment, and was well known as a dramatic critic and writer on stage matters. He was one of the first hon. secretaries of the Bristol Playgoers' Club, and with his wife founded the C.C. Comedy Club, a society which has given a number of performances at the Prince's Theatre in aid of local charities. Mr. Hawkins, who was only 45 years of age, had been ill for some months, and his friends have for some time been aware that his illness must have a fatal termination. He was a member of the first Board of Directors of the Whiteladies Picture House, and up to the time of his illness had taken an active part in the direction of the company's affairs.

Briefs of Interest.

"Robin Hood" has been booked for exhibition at the Colston Hall.

I hear that Sir William Jury's lunch to Bristol exhibitors, fixed for September 18, has been postponed.

European has divided the West Country territory between A. G. Mountney and C. Morris, the former working Gloucester, Somerset, and Wilts, and the latter Dorset, Devon, and Cornwall.

The Bristol staff of the Gaumont Co. have sent a wedding gift to C. A. Birtles, of Liverpool, who, until recently, was connected with the Bristol Branch.

According to the latest news from the Fox studios, the next production featuring John Gilbert will be based on "The Exiles," one of the famous series of stories by the late Richard Harding Davis. It will be recalled that some three years ago William Fox created a big sensation in the literary world by purchasing sixty-seven of this author's works for screen adaptation.

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Silent Drama and Operatic Stories

By C H. CHARLES, Ph.D.

HOW many picture playgoers have ever been to an opera? How many of them, while acquainted with the celebrated arias and concerted pieces, have ever heard them in their proper context and have realised their inner meaning?

Antiquated Conventions of Opera.

Even when the music lover has overcome all the cumbersome drawbacks in his way—when he has waited for the opening of the operatic season (few, far-between, and costly), when he has timed his visit to hear his favourite singers—paid an exorbitant price for his uncomfortable seat in old-fashioned surroundings—even then, it is only when rejoiced by the lambent springs of melody that swell out from the arid deserts of recitative, that he feels himself repaid for the intolerable boredom of sitting out hours of antiquated conventions, cheap scenery, and lifeless representations. It used to be an old maxim with composers that anything too silly to be spoken could be sung, and Rossini declared that he could write a successful opera to the advertising page of the "Figaro."

In fact, nobody understands what is happening on the operatic stage in any case. The singers are mere illuminated sub-titles labelled "Love Solo," "Jealousy Duet," "Chorus of Villagers," "Grand Finale," and so forth; for the music-lover, even when the opera is sung in English, is quite satisfied if the action has suitable pegs upon which to hang the musical numbers, and lets the story go hang.

Where the Film Picture Improves the Libretto.

The bulk of musical libretti have no continuity. They group themselves round a certain number of arias, duets, solos, and concerted pieces, while no effort is made to render the action comprehensible or interesting.

That is not so on the film, whose principal merit is that it can tell a clear, coherent, graphic story, which, if well constructed, marches forward from start to finish with rhythmical and cumulative momentum.

The Film Opera, "Mignon."

Thus, in setting ourselves the task of turning the masterpiece of Ambroise Thomas into a film, we found that the story had to be rewritten to achieve continuity with the music. The music and the action had to be run in double harness, so to speak. The story of "Mignon" is of the usual highly romantic operatic type, that of a well-to-do little girl being kidnapped by gipsies, and leading the loveless life of a strolling player, buffeted by her taskmaster, until she is rescued by her hero and poet, William Meister, a "Child's Harold" of that celebrated work of Gœthe's, "The Apprenticeship of William Meister." How Mignon falls in love with her only friend, and goes near to losing her life on his behalf, forms the basis of one of the Four Great Love Stories of the World.

Art of Adjusting a Film Story to an Opera.

In most of the older operas (until Wagner's time) the action grouped itself round certain numbers of musical pieces; it had to be speeded up, made continuous, coherent, and cumulative. It became necessary to tell the secret of Mignon's birth in the prologue, instead of at the end, in order to avoid an anti-climax. Certain scenes and individuals had been filled out, to be rendered psychologically interesting and compelling by setting, characterisation, and atmosphere. The "cut backs" of time-honoured use had to be eliminated, for the tone drama requires clear and simple lines of progression, and cannot change its themes with the jazz-like rapidity of so much bad screen art.

Harmony makes for happiness. Wagner showed an astonished world that what interprets the human emotions is not Melody but Harmony. But this harmony, he proved in his tone dramas, must be not only in the music, but in the story, and this harmony the producers of "Mignon" have tried to render in its proper rhythmical frame on the screen. To appreciate the beautiful music of "Mignon," the auditor needs repose, time for thought, large, flowing continuous waves of Leitmotif which make, not for soul-turmoil, but for soul-peace. Thus the delightful and haunting melodies of Ambroise Thomas's masterpiece are incarnated in that graphic representation on the screen, while the delightful Leitmotif, "Knowest Thou the Land?" sung by the leading soprano of the Carl Rosa Company in woven-like golden thread through the tone drama, and expresses the eternal longing of dwellers in cold and inclement climates for the blue skies and shining glories of the South.

Do Film Audiences Appreciate Good Music?

We are convinced that film audiences know and appreciate good music, in spite of the dismal Jimmies, who shake their heads and deplore the highbrows. Sir Henry Wood and the Promenade Concerts are there to prove it. Gramophone records, mechanical piano players, broadcasting records are all there to prove that good music has an ever-increasing range amongst our audiences. Not every picture house can employ a full operatic band, of course, but through the music publishers, Messrs. Ricordis, every picture house, no matter how small the orchestra, can secure for a few shillings the simplified musical arrangement by Tavan. Moreover, those who have organs (Mustel organs or others) can infinitely enhance their musical rendition by its employment for operatic harmonies. The vox humana, with its infinite modulations and emotions, we cannot reproduce on the silent screen, but in "Mignon" we claim to have brought one of the great masterpieces of the tone world within the reach of even the smallest picture houses, and presented an added enjoyment to their audiences. Blended with the great tone dramas of the world, the silent picture acquires not only a new voice but a new soul.

MARY PICKFORD TO PLAY "JULIET."

COINCIDENTAL with the announcement by Mary Pickford that she has signed a contract with Ernst Lubitsch to direct her in one picture each year for three years, comes an announcement from the Pickford-Fairbanks Studios that the first picture in which Mr. Lubitsch will direct Miss Pickford under the new contract will be "Romeo and Juliet"! With this announcement comes the statement that it is very likely that Douglas Fairbanks will play the rôle of Romeo to Miss Pickford's Juliet, thus constituting a film alliance, as well as a matrimonial alliance, between these two great notables of the kinema world.

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SCENE FROM "IF WINTER COMES." (FOX.)

If Winter Comes.

Splendid picture of the famous novel with a wonderful Characterisation by Percy Marmont. A tremendous showman's attraction.

RELEASED BY FOX FILM CO.

Length, Ten Reels.

Released for Presentation in London this Week.

A. S. M. HUTCHINSON owes a deep debt of gratitude to Harry Millarde for the splendid manner in which he has filmed "If Winter Comes," and an even greater debt to Percy Marmont—the young English actor who has made this picture possible by his wonderful characterisation of the chief character, Mark Sabre. Apart altogether from the production, which at times has a note of genius about it, the outstanding attraction in this picture is the dominating personality of Mr. Marmont, who literally lives the fine character of Mark Sabre on the screen. Without, for a moment, going into the wonders of this superb photoplay, it is only fair to a great screen artiste that we should record the fact that for over two hours he absolutely dominates the screen, and literally holds his audience spellbound by his wonderful artistry. In this picture Mr. Marmont makes the portrayal of a difficult character so absolutely full of charm, and embodies with wonderful subtlety the sensitive kindliness of this dreamer, that one follows the story throughout its ten reels with the uttermost ease and fascination. There have been in many American pictures great characterisations by eminent actors, but in no instance do I ever recall such an amazing performance as Mr. Marmont gives in this photoplay, and small wonder it was that on Monday night when the film was presented at the Palace Theatre, the vast audience were literally swept off their feet by his stupendous performance. "If Winter Comes," as a novel, had a terrific success—hundreds of thousands of copies being sold, not only in this country, but throughout the whole world. Personally, I never read the book, so I approached the film with an entirely open mind. I am not surprised to hear that Mr. Millarde has given us a production far in advance of the book, and, indeed, the author himself considers the picture an almost faithful rendering, filmed almost page for page without any departure from the narrative. Into the production of this work Harry Millarde, aided by Percy Marmont, has given us real genius. Opening quietly, and dragging somewhat badly for the first three reels, this picture gets into its stride half way through, and from thence onwards is a veritable whirlwind of emotion. It is not necessary to recount the story of "If Winter Comes"—it is probably known to almost every reader of this review, and it is, therefore, only necessary for me to mention the fact that this picture version has an atmosphere essentially English, and, with its chief lead an English actor, it does not in any single instance appear the slightest bit American. Twelve months have been taken in the filming of this novel, and much of the settings have been laid round Winchester and Canterbury. It has beautiful exteriors, and is finely photographed. Many of the big scenes, such as the war scenes, are extremely well done—in fact, quite the best that one has ever seen in motion pictures. The great scene where Sabre has to attend the inquest on Effie, a companion of his wife, who had given birth to a child, is magnificently rendered, and Marmont's acting in this scene alone is a veritable *tour de force*. The scene following, in which he finds the father of Effie's child is Twyning, the son of his enemy, is also a great piece of screen drama, and right through the picture one is kept thrilled and excited as the story unfolds. Mr. Millarde has gathered together for this photoplay a company of actors, who quite obviously have studied the book, and determined to make the characters live on the screen. We see Mark Sabre develop from the quiet and sensitive dreamer into the crippled soldier, utterly misunderstood by his wife, and visualised by Mr. Marmont—this character is a figure of extreme nobility—he always has the sympathy of his audience and, aided by passionate sincerity, is able to extract tears in some of the most emotional scenes. The deathbed scene of Mrs. Perch, the impoverished widow whose soldier son is killed, with Sabre at the bedside literally summoning the spirit of the young soldier to return and guide his mother through the valley of the shadow, is a piece of tense emotion that did not leave many of the audience dry-eyed.

Supporting Mr. Marmont is a very capable cast, with Ann Forrest taking the part of the Lady Tibar, giving a finished performance, and playing up to the main character in the most spirited fashion.

Gladys Leslie, Margaret Fielding, and each other character act splendidly, the whole result being a photoplay that has a terrific appeal, and is certain to attract enormous audiences. Showmen have to consider the fact that the novel has been read by over a million people, and there are many more millions who have heard about it, and will be anxious to see the production. The Fox Film Company have made a tremendous picture, and it is a film that, in my opinion, will be one of the greatest money-makers ever shown on the screen.

SCENE FROM "THE DAUPHIN OF FRANCE." (GRANGER.)

Review of N

All About Th

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w Productions.

Week's Pictures.

It is only fair to pay tribute to the magnificent musical setting which was such a feature of this picture, and for which Mr. Basil Cameron was responsible. Truly this young musical director is making a great name for himself for his attractive musical settings.—E.W.F.

The Dauphin of France.

Well produced story of the French Revolution, remarkable for some excellent acting by a wonderful boy artiste.

RELEASED BY GRANGER'S.

Length, Five Reels.

Release Date, December 17, 1923.

AS the title of this picture implies, the story has to deal with the early days of the French Revolution, and, whilst the general tone of the picture is somewhat gloomy yet it must necessarily be so to be in accord with history. "The Dauphin of France" is a somewhat painful film to follow, inasmuch as the whole five reels are those of unrelieved tragedy, the main incidents being the brutality that is meted out to the Dauphin by a harsh and brutal cobbler, into whose care he is given. The story deals with the young Dauphin of France, and introduces to us familiar figures in history, such as Marie Antoinette, Robespierre, and Fonquier Tinville. We have all the familiar scenes of the revolution and the incarceration of the French aristocracy, the giving of the Dauphin into the care of a brutal cobbler, the trial of Marie Antoinette, and the escape of the Dauphin from his imprisonment by the aid of friends who substitute a half-witted child in his place. The producer has given us a faithful representation of the period, and the mob scenes and the manner in which the French aristocrats meet their death is portrayed in a convincing manner. The feature of the picture is undoubtedly the acting of Tibor Lubinski, who doubles the part of the Dauphin and an imbecile child who takes his place in prison. It is an extremely difficult rôle for an experienced actor to portray, and when the artiste in question is merely a young boy, then he is deserving of the highest commendation for the splendid manner in which he undertakes this part. Tibor Lubinski throughout this picture is in almost every scene, and carries off the acting honours splendidly. He lends an air of reality to the film, which helps to a large extent to get it over. The settings are well in accord with the period, and as a picture of this stage in the world's history the "Dauphin of France" can be recommended. It will undoubtedly appeal to lovers of French history and should have a success wherever it is shown.

SCENE FROM "THE DWELLER IN THE DESERT." (Famous-Lasky.)

The Dweller in the Desert.

A poor story with an Eastern atmosphere—featuring Martin Sills and Wanda Hawley.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, February 4, 1924.

WE said last week that in "Bella Donna" Famous-Lasky had given us one of the best indications that the cry for "better pictures" was being listened to—at any rate, by one big American company. Their offering this week, however, can only be excused on the grounds that it was produced before that cry was heard. To put it mildly, "The Dweller in the Desert" is a very indifferent picture and hardly calculated to appeal to any but those who leave their critical faculties at the door and are amused or enthralled by anything remotely suggesting the *motif* of "The Sheik." The original "Sheik" was a great popular success—so much so, in fact, that film producers seem to have been given the tip to go ringing the changes on every possible aspect of "desert" drama, and with any type of screen actor as hero. The thing has now been done *ad nauseum*, and it is high time it were given a rest.

We cannot recapitulate in detail the extremely tedious plot, but exhibitors who still have a public for this type of story may like to know that in "The Dweller in the Desert" it is Martin Sills who impersonates the "strong, silent" man (Daniel Lane) who, as the friend of a certain Arab tribe, pitches his tent out-

SCENE FROM "SCHOOL FOR SCANDAL." (Butchers.)

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REVIEW OF NEW PRODUCTIONS—*Continued.*

side the pale of "civilisation," and, consequently, excites the amorous curiosity of the heroine (Wanda Hawley). Hearing that he is in danger from a hostile tribe (spurred on and bribed by the villain) she rides out to his camp, where soon a fight is in progress. Daniel, though an easy match for three or four Arabs with knives, is forced to succumb at last to overwhelming strength, whereupon he is bound and cast into a dungeon. Having got him safely stowed away the villain reveals his hand to the young lady, and a violent struggle ensues, in the course of which a goodly portion of her dress is torn away. Before any real harm can be done the hero, of course, escapes from his toils, rushes on to the scene, releases the lady and lays the villain out. Our "happy ending" is then delayed for a moment or two while another girl, who has warned Daniel of his peril and arrived in the nick of time to cut his cords, goes through a pathetic death-bed scene, during which kisses are exchanged all round.

Some of the scenes showing the attack of the enemy Arabs are well staged, and evidently "no expense has been spared" on the various desert settings. But the monstrous unreality of the story is apparent all through—an unreality which the chief characters (clever players though they are) are utterly unable to dissipate.

"The Dweller in the Desert" is stated to be taken from a novel written by Arthur Weigall. It should be put back.

The School for Scandal.

Sheridan's famous play filmed. A fine atmosphere but weak characterisation.

RELEASED BY BUTCHER'S.

Length, 6,350 *feet.*

Release Date, February 4, 1924.

IT can be said without fear of serious contradiction that this picture is, from a point of technique, easily one of the best British films yet issued. There is superb photography throughout, many very splendid interior sets, with their rich note of luxury, and the whole set off with some wonderfully attractive costumes of the period. Yet, with all of these attributes, added to a story that is admitted to-day—one hundred and fifty years after it was written—to be the greatest comedy of manners in our history, the production fails, and fails rather badly from the artistic point of view—owing to a weak and incoherent characterisation.

Sheridan's immortal comedy, "The School for Scandal," as a play, has stood the test of repeated revivals in this and other countries. Its subtle humour, strong humanity and keen satire will never lose their ripe flavour. As a play, all the great actresses of the past century have been associated with the rôle of Lady Teazle. The part was originally played by Mrs. Abington, and was one of the chief successes of Mrs. Kendal at the Haymarket in 1871. Three years later it was revived by Mrs. Bancroft; in 1875 by Mrs. John Wood, and in 1877 by Ellen Terry, one of the greatest Lady Teazles of all time. And in later days we have the names of Mrs. Langtry, Mrs. Patrick Campbell, Lilian Braithwaite, Irene Vanbrugh and Gladys Cooper associated with the past. Always a difficult play to cast, for every character has an important place in the tout-ensemble, it has been acted by many a brilliant company of stars, the male characters of recent years being taken by the late Sir Charles Hawtrey, Henry Ainley, Fred Terry, Allan Aynesworth, and, indeed, the majority of our best-known actors and actresses have played in it.

It is somewhat surprising that this classic has not been filmed prior to this production, and even more so that its picturisation has not been attempted in the American studios. But the honour having fallen to a British producer, it surely was a confident anticipation that the very best performers available would be asked to interpret it. If casting the play was admittedly difficult, it became doubly so for the film, where action has to take the place of the spoken word. The anticipation, however, has not materialised, and it is much to be regretted that in a picture of undoubted merit, and which has cost a good round sum to produce, there should have been such a feeble attempt at casting. The producer, and certainly those who stand behind him, could have aimed much higher and more effectively in the perfection of interpretation than they did. Unfortunately, too many of our British pictures are cast by the agents or in the Kinema Club.

The rôle of Lady Teazle was undertaken by Miss Queenie Thomas, who was quite overweighted in the effort. In the lighter scenes she was seen at her best, but she failed signally in the great moments of the theme. In that fine scene, immortalised by Ellen Terry, in which Joseph Surface is denounced, Miss Thomas was painfully ineffective and unconvincing, and never dominated the situation for a moment. It was also apparent that, in some scenes, Miss Thomas's emotions did not register satisfactorily. Mr. Frank Stanmore, in the part of Sir Peter Teazle, that fine, courtly, though crusty, gentleman of the old school, gave a very consistent portrayal of the character, but it was much too quiet to be effective, and the actor was never sure of himself. Nor was Mr. John Stuart satisfactory as the genial, open-hearted Charles Surface. A word of praise is, however, due to Mr. Sydney Paxton for his excellent presentation of Sir Oliver Surface, and he gets quite a lot of quiet comedy out of it. Miss Elsie French, as Lady Sneerwell, and Miss Mary Brough, as Mrs. Candour, get the most out of small parts.

There was little opportunity for effective exterior shots, but the most was made of the abduction of Sir Joseph in this respect. The interior sets, as already mentioned, were magnificent, and the art direction is entitled to credit for very complete and satisfactory costuming. Continuity was good, with enough action to sustain the interest. Strongly and suitably cast, this picture would have ranked high among this year's British productions.

Slippy McGee.

A story of a crook rejuvenated.

RELEASED BY ASSOCIATED FIRST NATIONAL.

Length, 6,500 *ft.*

Release Date, January 24, 1924.

THE American producer is invariably fond of filming crook stories, and most of them seem to come out of the same machine. There is always in evidence the dominance of the police, with their horrid, third-degree methods, the usual underworld scenes, with chases through subterranean passages, and very often with desperate fighting, in which virtue under the police helmet is always triumphant. In this picture, however, there is quite a different atmosphere. The crook is thrown by an accident into the society of a priest, who first nurses him back to health, and then lays siege to his moral character. Here is an excellent opportunity for real drama. But the direction has fallen into the common error in wasting footage in incidentals, with the result that the interest is not held, and the action often drags. Judicious cutting would help this film a lot.

The rejuvenation of the hard-boiled crook is found to be a slow and tedious process. Yet Father de Rance, whose motives were love and human kindness, stuck to his task with a wonderful tenacity, and "Slippy" McGee became John Flint. The slim fingers that had defied the cleverest safe-makers were set to the task of catching and mounting butterflies. And then Mary Virginia came, and she helped materially in the regenera-

(*Continued on page* 59)

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W. A. MUTCH,

Noted Film Critic of the "DAILY GRAPHIC" (London) writes in that paper of—

D. W. GRIFFITH'S

"ONE EXCITING NIGHT"

"Once again Griffith has blazed a new trail in cinematography, and, quite apart from the brilliant story development, the acting and the photography are of superlative excellence."

"All the cast is excellent, and act with a unity of purpose which only Griffith can achieve to make the great storm scene in the second half of this film an even greater thrill than the ice floe scene of "Way Down East."

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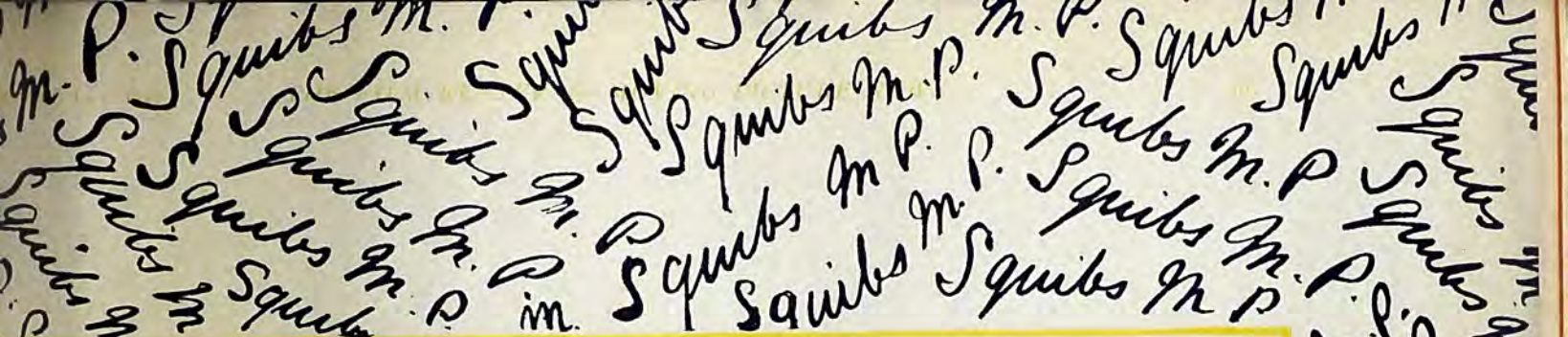

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H. de Vere Stacpoole.

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BIRMINGHAM	Scala Picture Theatre	September 23, at 7 p.m.
NOTTINGHAM	Mechanics' Hall	September 26, at 11 a.m.
CARDIFF	Kinema Exchange	September 28, at 3 p.m.
BRISTOL	Savoy Picture House	September 30, at 3 p.m.
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YOU WILL WANT TO KEEP

a date open for this Romantic Drama of a "Crook" who built his own Prison —and the gaoler who held him bound without shackles. "Slippy" will steal your heart just as he stole the love of this girl and just as SHE liked him for the theft— so will YOU.

An Oliver Morosco Production

A First National January Release

"SLIPPY McGEE"

with Colleen Moore and Wheeler Oakman

How his burglar kit was pawned for faith, and redeemed by love..... how the boy who cried, "I'm hungry for Hell!" and then found Heaven in the arms of a little country miss, brings many a smile and many a tear.

FIRST NATIONAL PICTURES

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REVIEW OF NEW PRODUCTIONS—*Continued from page 58.*

tion of the lost soul. But often the troubled ghost of "Slippy" McGee would rise up and endeavour to slay John Flint. Once it all but happened, for John had been gone for hours—to the priest it seemed for ever—until he suddenly returned with a butterfly of rare value. Its appearance across his path had, fatefully, driven away the ghost for ever. But Mary was in trouble. Her sister—now dead—had left incriminating letters in the hands of an unscrupulous adventurer, and the price for them was an undesirable marriage. Then it was that "Slippy"

SCENE FROM "SLIPPY MCGEE." (First National.)

McGee, for the last time, came to life again, and, after the style of the famous Jimmy Valentine, his slim fingers found their old cunning. In other words, he "cracked" the safe and stole the papers. But why worry? The happiness of the girl he loved was secure, and his own soul was redeemed. The regeneration was complete.

There is a good deal of merit in the production, but its appeal will lie mainly to second-class houses. Wheeler Oakman gives a very fine characterisation of the crook, and is well supported by Colleen Moore (very charming and effective as Mary Virginia) and Sam de Grasse as the priest. There is excellent photography throughout, and adequate settings.

Man and his Gods.

Magnificent backgrounds in a Continental picture of uncertain appeal.

RELEASED BY FILM BOOKING OFFICES.

Length, Approximately, Five Reels.

Release Date, February 25, 1924.

THIS is a picture of a type so essentially Latin, both in its theme and its handling, that the reception it will receive from English audiences is hard to gauge. Exhibitors who have a call for Italian and other Continental productions from their patrons should do good business with the film, but it is by no means a production to suit all classes of picture-goers. Its colourful, and, in many cases, magnificent backgrounds, certainly enhance its attraction, whilst the casting director has chosen his types with an ability that in some cases amounts almost to genius. Amongst a cast, almost all of whom are worthy of mention, the performance of M. Donatien, as the ever ambitious industrial magnate, stands head and shoulders above all others. As Amedee Bourron, his characterisation is perfect, and what measure of success the film attains is due in no small measure to this actor's ability. Bourron, on a brief visit to Europe, from Casablanca, where he has vast interests, calls on his motherless daughter to take her from finishing school. Whilst with her he makes the acquaintance of Christiane Several, a young widow of gentle birth—her social standing prompts him to woo her, and, though many years her senior, he is as successful in his love-making as in all else. They are married, and Bourron instals her in his Moroccon home, and forgets her. In the interior whilst he is seeking, with unscrupulous cunning, to gain his concessions, his wife unexpectedly encounters Captain de Chassagues, the man whose love she had been forced to renounce in early youth. The crafty Bourron succeeds in gaining the Chiefdom's consent to his acquiring certain tracts of land, but this leads to a revolt on the part of the natives, and, in seeking to quell it, de Chassagues is mortally wounded. Realising that the shadow of death is upon him, the soldier writes a note to Christiane which falls into her husband's hands. In jealous rage he turns upon his wife with all the brutality and fury of his nature, with the result that all the instincts of her refined nature rise in revolt, and his daughter, having witnessed her father's cruelty, decides to join the unfortunate woman as she crosses the threshold of his house for the last time. Bourron, the man of iron, has yet to learn the pangs of a life without love, he has yet to suffer as all must who resolutely close the doors of their hearts to the nobler instincts; to know that even the possession of a giant strength can be abused. In the evening of life there comes to this Master of Men the realisation that wealth cannot buy happiness nor power command it.

The photography is, on the whole, very good throughout. Indeed, the technique of the picture throughout reaches a high standard. "Man and His Gods" is a good second feature booking for most halls.

SCENE FROM "A MAN AND HIS GODS." (F.B.O.)

The Midnight Alarm.

Big fire scenes the main feature of a melodramatic story.

RELEASED BY VITAGRAPH.

Length, Seven Reels.

Release Date, January 14, 1924.

"THE MIDNIGHT ALARM," which Vitagraph's screened last Friday, is just an average melodrama containing a big fire scene at the finish, which is excellently staged. The story is reminiscent of those that we have seen at the Lyceum from time immemorial, and is a good,

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REVIEW OF NEW PRODUCTIONS—*Continued*

healthy drama that will appeal to large sections of the picture-goers in this country. It deals in brief with one Silas Carringford, who murders his partner, Henry Thornton. The act is seen by Springer, the butler, who quickly comes to a pact with Carringford to make it appear as an accident. Carringford attempts to coerce Mrs. Thornton, so that he can get control of her money, and she flies to her parents with her child, Susan. In the pursuit that follows the car is wrecked by a train, her child escaping any serious hurt, being picked up by a passing traveller and carried away to a new home. Years follow, and Mrs. Thornton's father and Carringford search for the missing heiress without avail, and eventually she is discovered in a slum street selling newspapers. Carringford discovers her whereabouts and sends for her. In the outer office she hears him threaten her grandfather that unless he gives up all claim to her he will never see his granddaughter, and, unnoticed by either of them, she picks up Thornton's will. On leaving the office she is followed by Springer, and gives the papers to Harry Westmore, a young fireman who is in love with her. The next night she is abducted by Carringford who, with Springer, goes to her grandfather's house to get a document signed making him the guardian of the girl. Chaser, a product of slumland who is also fond of her, tracks her to the house where she is incarcerated, and liberates her—meanwhile giving news to Westmore where Carringford is going. Westmore follows, and is able to frustrate Carringford's plans. Chaser and the girl return to the City, where the former notices a light in Carringford's room. They follow upstairs and see him packing and are surprised by Springer, who, after a struggle, renders Chaser unconscious—and the girl is locked in a vault. Springer drops a cigarette amongst some waste paper, and a fire quickly spreads all over the house. Westmore, captain of the fire brigade, is instrumental in saving the girl's life—the house being burnt to a shell. Briefly, this is an outline of a story which, as will be seen, is on the familiar lines of melodrama, which have been so successful for many years. The main feature in this picture is the fire scene, which, whilst it is very similar to those we have seen on innumerable occasions in other pictures, is well done, and will thrill many kinema audiences. The other exciting incidents in the picture are the train crashing into the motor-car, and the drawbridge on the railway being let down just in time to allow the express to pass safely across the ravine. The scene in the burning house, also, where the girl is being rescued is well rendered.

Alice Calhoun, as Sparkle, the girl, gives a good performance, whilst Percy Marmont, Cullen Landis, and Joseph Kilgour are excellent in their rôles. "The Midnight Alarm" is a picture that should go well in industrial centres.

At the same trade show Larry Semon was screened in his latest two-reel picture, entitled "The Gown Shop." This affords a fitting medium for this well-known laughter-maker to appear to considerable advantage.

Where the Pavement Ends.

A well-acted Rex Ingram production of the South Seas, with a poor story that is very unconvincing.

RELEASED BY JURY'S.

Length, Seven Reels.

Release Date Not Yet Fixed.

REX INGRAM secured a deservedly high reputation for his excellent production of "The Four Horsemen of the Apocalypse," and, consequently, a great number of the people who went to see the picture "Where the Pavement Ends," did so in high expectation of viewing a production that would again show the genius of this talented young director. Sad to relate, one cannot, however, altogether congratulate Mr. Ingram upon his latest effort, for this Metro production has many faults, and is not a story that entirely lends itself to the making of a film masterpiece. The story in brief deals with a missionary's daughter, Alice Terry, on a South Sea island, who falls in love with a native chief, and who is pursued by a blackguardly trader. The young chief persuades her to elope with him to his island, but is frustrated by the trader, who puts every boat under guard. In a big fight between the trader and the chief, the girl shoots the trader and then finds that she could not be happy amongst her lover's people. She returns to her father and persuades him to take her home again. This is the outline of a story which has not really sufficient material to make a big film, but Mr. Ingram has endeavoured to get over the deficiencies in that respect by the introduction of a big scene where the two lovers descend through the waterfall to

SCENE FROM "WHERE THE PAVEMENT ENDS." (Jury.)

the shore with the falls thundering, and the man and girl continually within an ace of losing their lives in their descent. This makes an extremely effective scene, but the total effect is somewhat lost by the fact that Alice Terry, after emerging from this dreadful ordeal, is seen without practically a drop of water on her hair or features. One also has the impression that the hazardous descent is entirely unnecessary, and, consequently, is not so much impressed by this particular scene. Another big scene in the film is a terrific fight between the young chief and the trader, eventually finishing up with the shooting of the trader. This is particularly well rendered, Alice Terry crouching in terror on the floor whilst the fight rages, and, worked up by good music, undoubtedly is a very exciting scene. The setting of the picture is on a South Sea island, and the atmosphere is perfect throughout.

Rex Ingram has an excellent cast for his picture, Alice Terry always looking particularly beautiful and acting with fine restraint. In this production the producer has given as her lover Ramon Navarro, who looks particularly handsome and also acts remarkably well. The part he has to play is well within his scope, and his performance always is excellently portrayed. Harry Morey, as the trader, is also well cast, this seasoned actor making the character of the blackguardly trader stand out powerfully. The story, however, does not permit of any very great opportunities, but "Where the Pavement Ends" is a picture that, whilst not being a really great super-production, is a photoplay that will interest and entertain the majority of kinema patrons in this country.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Reef of Stars.

Romance of buried treasure, in a strong melodramatic setting

RELEASED BY I.V.T.A.

Length, 5,500 feet.

Release Date, February, 1924.

THIS story is an adaptation from H. de Vere Stacpoole's novel, and, like "The Blue Lagoon," has its setting in one of the tropical islands. But there the similarity ceases. Possibly the main fault of the picture under notice, which was produced in South Africa, is its downright bad scenario. No doubt with a book so full of romance and melodrama it was not easy to preserve a smooth continuity. But the scenarist has elaborated incidental scenes to almost breaking point, and, on the other hand, has cut huge junks out of the main story, so that it is really at times difficult to follow. Take, for instance, the murder of the husband as the climax of the eternal triangle. We see the second man fondling his knife as he glances at the happy pair, and in the next scene immediately following, the wife is a widow, and carrying on as usual! This kind of script must be a serious trial to any director's temper!

The story needs only brief description. The treasure was Government gold specie, taken by pirates, and buried on one of the small islands off the African Coast. Here it lay for twenty years before being recovered. Simon Macquart, who was a member of the pirates' crew, and the only one remaining who knew the secret hiding place of the treasure, forms, with much difficulty, an expedition to visit the island and recover the gold. But he does not tell the expedition that he is the murderer of the pirate captain. At the island they find the captain's widow, who had been a Batavian waif, still nursing plans of vengeance against the slayer of her husband.

SCENE FROM "THE REEF OF STARS." (I.V.T.A.)

She is now installed as Queen of the natives, and has promised the hand of her daughter, the young Princess Moya, to anyone who succeeded in tracking down the murderer. The arrival of the expedition, in which is Macquart, Captain Hull, and an Oxford graduate named Houghton, brings matters to a rapid climax. Macquart reaches the treasure first, but his two companions are killed by snake-bite, and he then loses his reason. On the arrival of Captain Hull there is a terrific fight, in which both men are killed. The princess finds a lover in Houghton.

This picture is described as a "full-blooded romance," and it certainly well merits the description. It is resonant of shady characters and foul deeds, of which murder is a sort of a recreation. It is only moderately well acted. Harvey Braban and Molly Adair, two English artistes, who went to South Africa to play lead, have done very well on the whole. But they were inadequately supported, badly directed, and possibly the parts were not congenial. Mr. Braban certainly was most realistic as the villain, and very effective in the final scenes where he loses his reason. Miss Adair plays a dual rôle, taking the part of the mother and daughter, and undoubtedly scores a success.

There can be no doubt about the wonderful natural beauty of the island scenery. These fine shots constitute the main attractions of the picture.

What Happened to Jones.

An old comedy in a new dress.

RELEASED BY GAUMONT.

Length, 4,073 feet.

Release Date, December 24, 1923.

A VERY free adaptation of George Broadhurst's well-known farce has left little or nothing of the original play in the picturisation. This comedy was first produced in this country in 1890, long before America had any serious thoughts of prohibition. Yet the scenarist has endeavoured to get most of the fun out of a series of situations around a couple of bottles of "Scotch," smuggled into the village by Jones, stolen by the "wets," and ultimately impounded by the Sheriff. This departure from the original story fails somewhat in its humorous aspect, and the incidents are neither funny nor convincing. Nor is the action in any way fast enough to carry the trivial story to its obvious conclusion. It is adequately cast, with Bryant Washburn in the lead, but the direction lacks enterprise.

The main complication of the story arises in the personation of Anthony Goodley, an ardent reformer, who is announced to lecture in the village on the evils of tobacco. Jimmy Jones comes to the place for a rest, bringing with him the two bottles, is trapped by the police, and only escapes by donning the reformer's clothes, and giving the lecture. The real Goodley comes on by a later train, and the complications are serious. The audience at the lecture become hostile, and Jones has to flee for his life, but the crowd gets the real Anthony, who is saved by being taken to the police station, where it is discovered that he is a much-wanted criminal.

It cannot be said that the story, such as it is, has filmed well. There is a good deal of humour which depends on the spoken word for its effect, and the interpretation demands faster action and more vigorous treatment in the essential details. As a little trifle of the light class, the picture will doubtless have a place in many programs as a second feature.

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RICHARD TALMAD

NUMBER ONE

IMPARTIAL 9 MARKS ALL HALLS

Kinematograph Weekly.

" The leaps off bridges, along trains into motor cars, off buildings and so on, are well arranged and effectively photographed. Richard Talmadge shows himself the equal of any acrobatic turn on the screen. A popular feature and good photography."

The Bioscope.

" Remarkable stunts by Richard Talmadge are the outstanding feature of this lively production. Talmadge may justly be compared with Douglas Fairbanks. The whole constitutes an excellent entertainment. As a ' stunt ' feature introducing a new artiste with a decidedly original style it should prove an excellent attraction at practically all houses."

The Cinema.

" The acting is of a simply astounding character, the acrobatic feats of Richard Talmadge almost passing belief. Effective camera work has been done, and some of the exteriors are of remarkable quality. The whole production is of a rushing and bewildering character. If there be any cinema-goer who asks for more stunts and thrills than are afforded him by Richard Talmadge he must indeed be insatiable. The picture should undoubtedly have a big public."

The Film Renter.

" It must be readily admitted that the new ' stunt ' actor is a very capable athlete, finished and graceful in all he does, and an excellent boxer. Richard Talmadge certainly does remarkably well as a second edition of Douglas Fairbanks. There is high entertainment value, no excessive footage, and there should be a good reception for this picture at the kinemas in this country."

W. G. Faulkner's Film Reviews.

Offices :

Commerce House, 72, Oxford Street, London, W.1.

" ' THE UNKNOWN ' (Unity). First Richard Talmadge picture. A dear food story. Richard Talmadge is the unknown who successfully defeats the profiteers, doing the most amazing athletic stunts yet seen on the screen. A new type of picture and a new type of hero. Should be very popular."

INQUIRIES FROM OTHER TERRITORIES TO:

UNITY FILM COMPANY,

'Phone REGENT 2145.

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GE PRODUCTIONS

NUMBER TWO

TRADE SHOW

SHAFTESBURY PAVILION

Tuesday, Sept. 18th, at 11 a.m.

AGENTS:

LANCASHIRE, YORKSHIRE, CHESHIRE, N. WALES	FULLER'S EXCLUSIVES, 38, Deansgate, Manchester.
MIDLANDS	VICTORY MOTION PICTURES, LTD., 5, Severn Street, Birmingham.
S. WALES, WEST OF ENGLAND	PARAGON FILMS, LTD., 35, Charles Street, Cardiff.

PROVINCIAL TRADE SHOWS:

CARDIFF	**Cinema Exchange, Tuesday, September 18, at 12-15 p.m.**
MANCHESTER	**Deansgate Picture House, Tuesday, September 25th, at 11 a.m.**
LIVERPOOL	**Scala Picture Theatre, Thursday, September 27th, at 11 a.m.**
LEEDS	**Kinema Exchange, Tuesday, October 2nd, at 3-15 p.m.**
SHEFFIELD	**Electra Palace, Friday, October 5th, at 11 a.m.**
BIRMINGHAM	**Scala Theatre, Wednesday, October 3rd, at 11 a.m.**
NOTTINGHAM	**Mechanics' Hall, Tuesday, October 9th, at 11-15 a.m.**

LTD., 7, Gerrard Street, W.1.

'Grams: " Unizimbru, Westrand, London."

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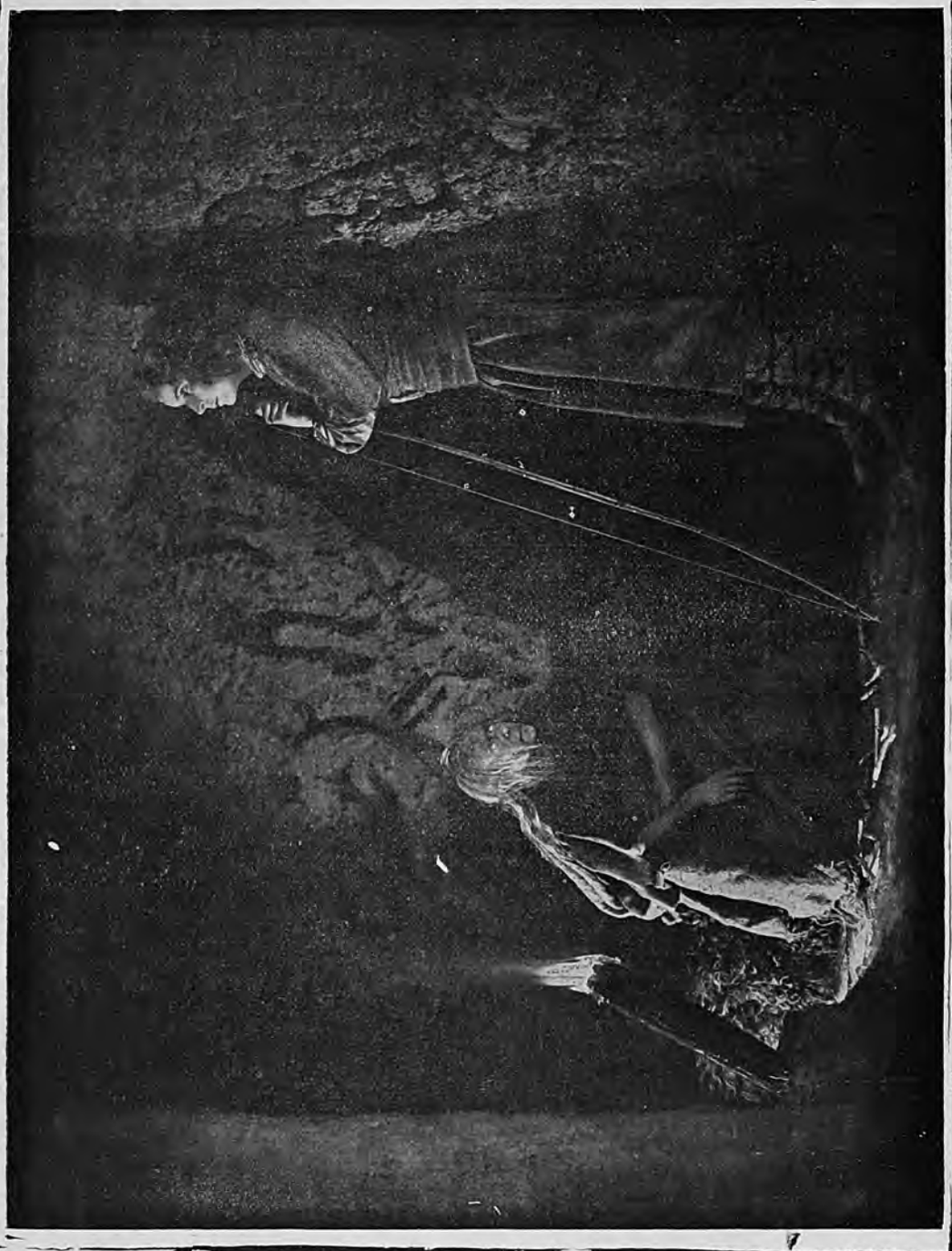
DECLA BIOSCOP

THE LOVE STORY OF SIEGFRIED

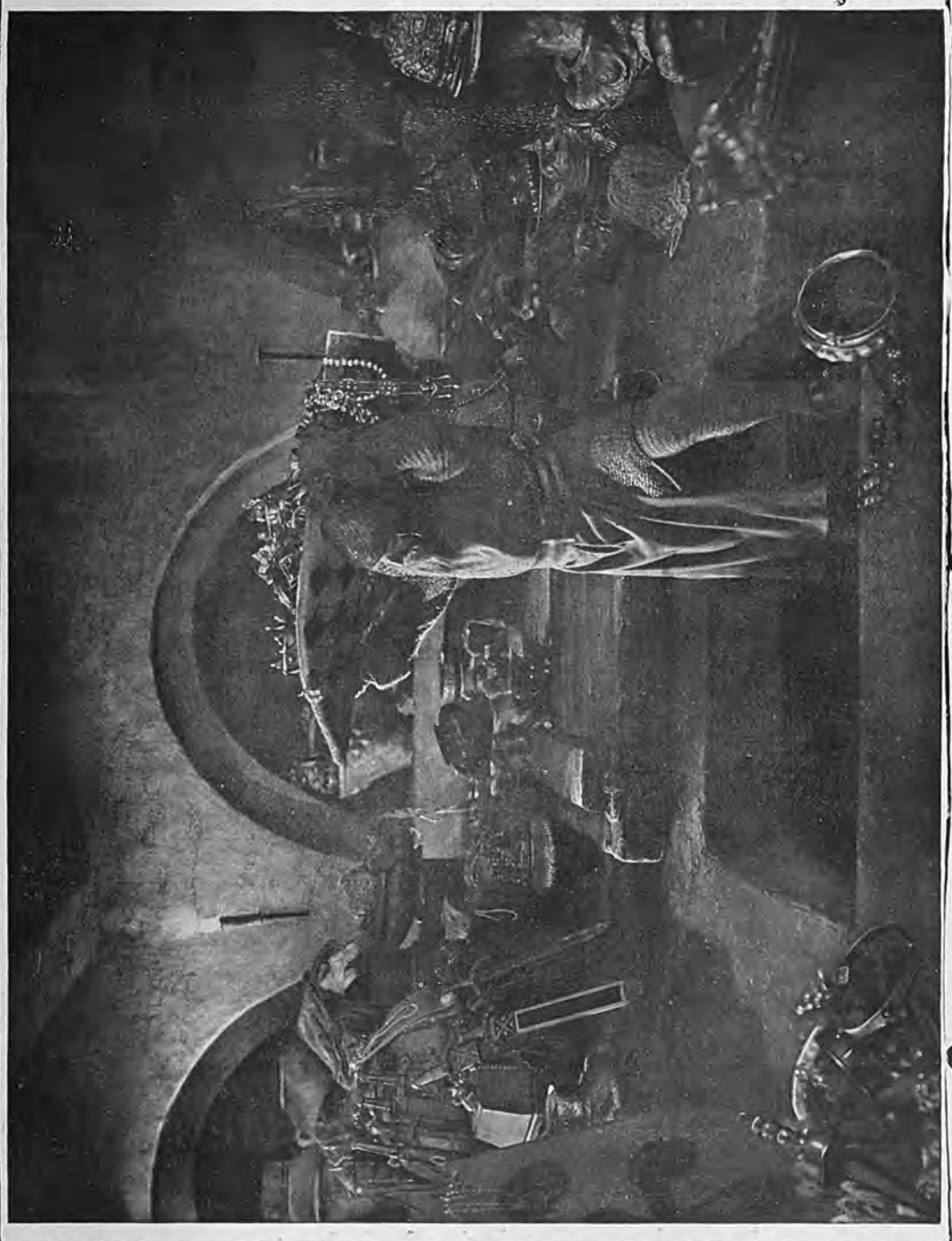


DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

ufa

DECLA BIOSCOP

KRIEMHILD'S REVENGE



DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

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Scottish Notes and News

A Paisley Manager on Capacity and Prices—End of Summer Time—A Covered Wagon with Chiming Bells.

From Our Glasgow Correspondent.

WHEN in Paisley the other day I had a chat with Mr. Tamplin, of the Paisley Picture Theatre. All things considered, the town is not so badly struck by unemployment as certain other places, for the big thread mills are kept going, and the lassies who find work there being substantial contributors to the family exchequer a visit to the pictures comes into the general scheme of things. Mr. Tamplin referred to the difficulty of pleasing all his patrons *all* the time, for it appears that all classes patronise the pleasant picture theatre. He emphasises the different quality of film fare suitable for occupiers of the dearest seats as compared with what was wanted by those in the cheapest. This problem is not readily solved. Big supers meet the case—but the hire price is, in the opinion of Mr. Tamplin, much too high at the present time.

Capacity and Prices.

He does not favour sharing terms. Why should the renter be provided with the drawing and profitable figures of any kinema? asks Mr. Tamplin. I pointed out to him the obvious fact that the holding capacity of all licensed places of entertainment was ascertainable from the Corporation or Burgh offices and open for inspection by responsible persons. This was admitted, but it was not exactly so easy to arrive at the money value of the seats. In a house with a large area space the front seats were usually cheaper than the accommodation further back. This is a fact with most halls. And, like many more managers, the Paisley man says that exhibitors are being asked to sign contracts containing exorbitant figures.

Shortly the café of the Paisley Picture Theatre is to be reopened, and Mr. Borthwick will be in charge of this attractive annexe which, in the past, proved a popular rendezvous with patrons.

New Manager at Paisley.

I hear that Mr. J. C. Galbraith has been appointed manager at The Rink, Paisley, one of Mr. E. H. Bostock's circuit. When he was assistant manager at the Palace in Paisley Mr. Galbraith came into contact with the people, and his return will be looked forward to with pleasure by his many friends. He has had experience in both vaudeville and films. For some time he ably managed the Hampden, in Glasgow, and it was always a live hall under his control.

End of Summer Time.

In Glasgow exhibitors have had nothing to complain about in regard to the weather, which has all been in favour of indoor entertainment during the past five weeks. After next week the resumption of the normal time will also help them further, as darkness will set in an hour earlier than at present. In conversation with one manager he told me that business for August was much better than he anticipated, partly due to the cold weather, which forced people inside.

Are Printed Programs Any Use?

A number of managers are still keeping up the artistic value of the pretty programs which they used to hand out free to their patrons. Only the charge is now a penny. Little enough when music halls and theatres all sell them at twopence. In the past this form of advertising could be done at a slight profit, and printers' estimates for the work are coming down considerably, I am told. The most attractive piece of advertising matter is in the form of a booklet which patrons can reserve for future use and be in a position to tell their friends of coming films. It costs something to produce an effective booklet, but it is excellent publicity when well done.

A Certain Winner.

The trade show of the week was undoubtedly "Bella Donna," which has been put over with excellent effect by Mr. Jack Hampson, of Famous-Lasky. I should say that this is the biggest drawing card sent out by Famous-Lasky for a long time past, and no doubt record bookings will follow.

An Expert Showman.

In the West of Scotland Mr. A. E. Pickard is recognised as a genius in the way of publicity. His Seamore Picture House and the quaintly named Black Cat at Parkhead are always kept well to the front. At the moment he is using on the streets of Glasgow a covered in wagon behind which a man operates a musical instrument with chiming bell effects. The front of the van announces the film for the week. As it passes through the crowded streets passers-by are forced to turn their attention to the sound of the music—and read the advertisement.

WANTED!

CINEMA ON RENTAL OR LEASE

(WITH OPTION TO PURCHASE)

Excellent References required. Particulars to Box B 78

"FILM RENTER AND MOVING PICTURE NEWS,"

30, BLACKFRIARS STREET, MANCHESTER.

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RENTERS v. EXHIBITORS AT CRICKET.

THE annual cricket match between the Yorkshire Renters and Exhibitors was duly played at Roundhay last Wednesday week in fair but cold and unseasonable weather. It was a well-contested match, and it resulted in a win by two wickets. The scores were as follows:

Renters.		Exhibitors.	
H. L. Isaacs, b Kaye	4	A. Moody, b Jay	3
E. Isaacs, b Kaye	5	J. B. Kaye, b Jay	37
C. F. Walton, b Kaye	20	J. Smith, b Jay	0
J. Horner, c Kaye, b Kaye	2	L. Davenport, c Goldman, b Horner	7
W. W. Jay, b Moody	7	J. F. Tidswell, c Brown, b Horner	1
C. N. Wilkinson, lbw Kaye	3	H. Marsden, st Wilkinson, b Horner	2
W. W. Brown, b Davenport	11	H. Moseley, b Jay	5
E. Tyler, c Smith, b Moody	0	H. Cohen, c Bruce, b Jay	5
A. Goldman, b Kaye	2	B. Grainger, b Horner	1
E. Bruce not out	11	F. Delamere, c Walton, b Horner	0
H. Mitchell, c Davenport, b Kaye	4	W. Dalton not out	1
Byes	3	Byes	1
Total	72	Total	63

LECTURER TO "WILDEST AFRICA."

Captain C. Lestock Reid, F.R.G.S., F.R.C.I., leader of the "Wildest Africa" Expedition, which covered 20,000 miles in obtaining the finest film record of unique and Imperial importance.

Captain Lestock Reid will be in Manchester all next week, together with Major Cecil Kinnaird, another member of the Expedition.

"Wildest Africa" is controlled in the United Kingdom by Capitol Productions, Ltd., of 49, Deansgate, Manchester.

FIRST NATIONAL RETAIN CRICKET CUP.

AFTER a strenuous series of games, the cricket eleven of Associated First National Pictures, Ltd., proved the victors at Headstone Lane, Watford, on Saturday last, the 8th instant, by beating the Kodak team by 35 runs, and retaining the trade cricket cup for another season. Particularly happy weather graced the occasion, and a large number of the staff of both firms travelled down to witness the play and cheer the players. Gaily-coloured frocks, white flannels, and a general air of gaiety, made one forget, for once, such words as "trade show" and "release." Percy Golding, First National's captain, won the toss, and elected to bat, the innings being commenced by Cross and Andræ, who went out from the Pavilion to face the bowling of Wells and Brundish. Things did not appear to be too happy for the cup-holders in the early part of the game, however, as three wickets fell for 23. Finally, however, thanks to the steady defence contributed by Young, and the fine score of 41 put in by Travers, it took the Kodak team until after five o'clock to dismiss the entire team for a total of 96, in spite of the splendid bowling of Mascall and Wells, whose analysis showed three for 18 and three for 24 respectively.

The concourse then adjourned for a most excellent tea, kindly provided by Messrs. Waterlow, who had also placed their ground at the disposal of the teams, after which Kodak reopened the game, Wells and Smith going in to bat to the bowling of Travers and Golding. The first wicket fell for eight, and the second for ten, but after this opening it looked like being a close match. Gunn contributed a most worthy twenty, being finally dismissed by a smart ball from Travers. Some excellent fielding was seen, and the bowling showed Travers five for 30, Golding five for 25. Seven o'clock found the entire team dismissed for 61, thus leaving First National the victors by 35 runs. Music from an excellent gramophone helped the general spirit of gaiety and the First National team were able to drive away, not only with the fruits of victory, but also with memories of a very happy day's cricket and some gallant and sportsmanlike opponents.

NOTICE.

By an Agreement in writing dated the 25th June, 1923, and made between Arthur Robert Hinks and Captain John Baptist Lucius Noel, both of the Royal Geographical Society, for and on behalf of the Mount Everest Committee (hereinafter called the Licensors) of the one part and Emar, Limited, of 265, Strand, London, W.C.2. (hereinafter called the Company) of the other part, the exclusive right in the film having for its subject "The Ascent of Mount Everest in the Year 1922" within the political boundaries of the German Republic (including the territory at present occupied by the Allies), and hereinafter called the Ceded Territories, was granted to Emar, Limited.

By Clause 2 of the above-named Agreement the Licensors declared that they were the sole proprietors of the said film, and that they had not granted any licenses or rights in respect thereof in the Ceded Territories, and by Clause 3 the Licensors declared that the rights granted to the Company should include the right to exploit the said film itself or to rent it to any other person or corporation whatsoever in the Ceded Territories for a period of five years from the date of the Agreement.

Pursuant to Clause 3 of the above-mentioned Agreement the Company entered into an Agreement by which the Flag Film Industrie A.G., of Munchen, Germany, acquired from the Company the right to exhibit the said film in the Ceded Territories.

NOW WE, Arthur Robert Hinks and Captain John Baptist Lucius Noel, for and on behalf of the Mount Everest Committee, desire it to be known that through a mistake on our part the exhibition rights of the film, "The Ascent of Mount Everest in the Year 1922," for the territory in the Republic of Germany in the occupation of the Allies had been previously (on the 1st March, 1923) granted by us, on behalf of the said Committee, to Messrs. Gaumont, of Paris.

In consequence the film has been exhibited in the occupied territories of Germany by Messrs. Gaumont or persons authorised by them in pursuance of the said Grant, but contrary to and in derogation of the rights which we purported to confer upon Emar, Limited. We have accordingly arranged with Messrs. Gaumont, by their courtesy, to stop such exhibition, either by them or anyone authorised by them.

We admit we have committed a breach of our Contract with Emar, Limited, and desire to offer our sincere apologies to them and to Flag Film Industrie A.G. for the annoyance, inconvenience, loss and damage we have caused them, and are prepared to compensate them for all costs, expenses, and damages they have sustained or may sustain.

Dated 3rd September, 1923.

(Signed) ARTHUR R. HINKS.
J. B. L. NOEL.

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British Film Weeks' Celebrations.

League's Reminder to Exhibitors.

A COPY of the following letter has been sent by the General Secretary of the British National Film League to every exhibitor in the United Kingdom :

September, 1923.

Dear Sir,—Your particular attention is called to the consent of His Royal Highness the Prince of Wales to attend a luncheon to be held on Wednesday, November 14, under the auspices of the British National Film League in connection with the Great British Film Weeks.

A number of distinguished guests will be invited to meet His Royal Highness, including the Prime Minister and members of His Majesty's Government, Premiers and other representatives of overseas dominions, men and women of note in business and in the world of art and letters, and a full representation of all sections of the British Film Industry.

Steps are being taken to ensure that this great function will be a red-letter day in the history of British films. Leaving aside the question of publicity, the prestige which will accrue from the Prince of Wales identifying himself with the industry will be of direct service in influencing the patronage of kinematograph theatres in this country, and in bringing before the notice of members of His Majesty's Government the importance of the kinematograph as a factor in our national life. You will appreciate the significance of these points.

In these circumstances the earliest date on which it will be possible to carry through the Great British Film Week project on an effective and impressive scale will be February of next year. The attached "time table" indicates when the British Week will reach your district. [A complete list of dates for the whole of the country appeared in our issue of August 11.]

It has been further decided under the new arrangements, which have the sanction of St. James's Palace, to trade show a special series of British films, both at a London theatre to be selected and in the Provinces, for a period of two or three weeks, coinciding with the Prince of Wales luncheon. These films, which are designed to represent the high-water mark of British production, will all be available for release in time for the British Weeks.

Plans are being undertaken to make a feature of these trade shows. Other measures will be taken in the course of the next six months under the concerted direction of the Cinematograph Exhibitors' Association and the British National Film League, to organise and herald the weeks themselves in such a manner as to render them the outstanding event of the entertainment world this winter.

A full and combined list of the films available will be sent you in pamphlet form as soon as possible. Renters in the meantime will supply you with all information concerning their own productions. There will be an ample and excellent supply, both of feature and of short films, sufficient to enable every kinema in the country to present an all-British program throughout the week.

You are asked, therefore, to follow the example set by His Royal Highness, and to use every endeavour to make the Great British Film Weeks a triumphant success, and an event to which the British public will look forward with growing enthusiasm each year.

You are urged to bear in mind the importance of enlisting local support without delay, in order that when the British Week reaches your district there may be nothing to break the note of British progress which it signifies, and which, combined with the quality of films which the League is able to guarantee, should assure a full and crowded theatre every day.

You are, above all, urged to keep your books clear.

I am, sir,

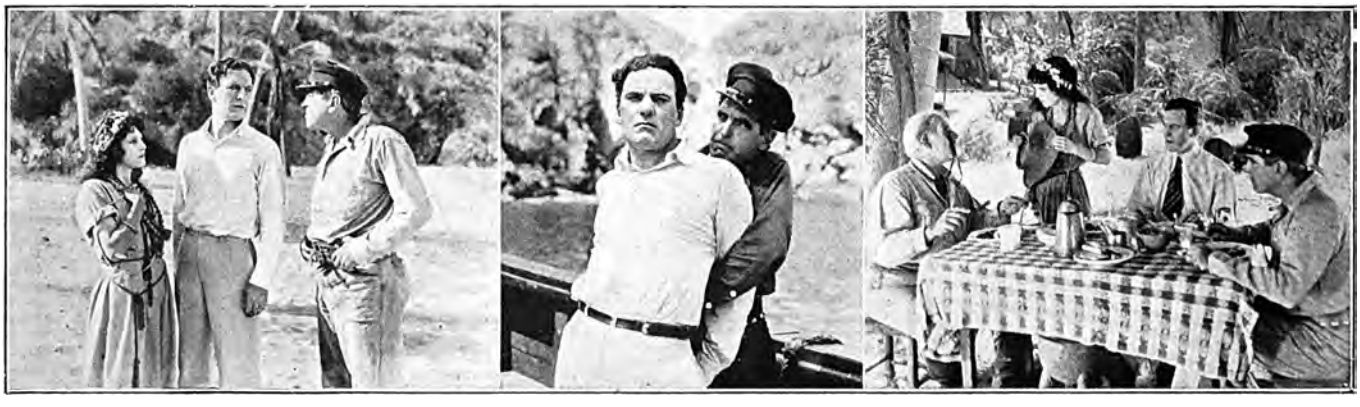
Yours obediently,

H. ROWAN WALKER,

General Secretary British National Film League.

THOMAS MEIGHAN'S VARIED ROLE.

Viceroy of India! This is one of the public offices that Thomas Meighan holds in "The Man Who Saw To-Morrow," his new Paramount vehicle, which will be trade shown by Famous-Lasky on Tuesday, September 18, at the New Gallery Kinema, at 11 a.m. In addition, he's a hard-hitting and energetic young scientist and explorer, also he has three love affairs. Leatrice Joy is the leading lady, while the distinguished supporting cast includes Eva Novak, June Elvidge, and Theodore Roberts. The scenes of the story, which was written by Perley Poore Sheehan and Frank Condon, are laid in the South Seas, New York, India, and England. Alfred Green directed.



Scenes from the new Famous-Lasky picture, "The Man Who Saw To-morrow, to be shown next week.

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"BONNIE PRINCE CHARLIE AT HOLYROOD"

CHARM OF NOVELLO AND GLADYS COOPER

EVERY time one sees an historical film romance in the making, one sighs for the perfect colour kinematography. With it, we are certain, we would never have seen a more handsome figure on the screen than Ivor Novello, dressed in the rich colours of royalty as Charles Edward Stuart in the Gaumont film romance, "Bonnie Prince Charlie." We saw him this week holding court in a studio at Holyrood Palace so complete with pomp, circumstance and colour that one almost forgot the spluttering arc lamps and the whirr of the cameras.

GLADYS COOPER AS "FLORA MACDONALD."

Prince Charlie sat on a raised throne, and beautiful women waited to be "presented." Highland chiefs in their picturesque tartans made a colourful background to the throne, but in spite of the brilliance and colour of the assembly, Novello's handsome Prince Charlie dominated the scene and held attention undivided until the appropriate moment for the "presentation" of Flora Macdonald in the person of Gladys Cooper.

Miss Cooper had lent an individual touch of distinction to her impersonation of Flora by brushing her hair back severely from the forehead and powdering it. The severity of the coiffure was almost reminiscent of mid-Victorianism, but told that Miss Cooper had very carefully studied the coiffures of the period and is satisfied that she is correct in the mode adopted. After Prince Charlie's interest had been aroused by the "lady of the rose," Flora Macdonald, there was a procession to the Picture Gallery (a full-scale reproduction of the Picture Gallery at Holyrood), where dancing was in full swing. Charlie gave Flora much of his time and attention, and there were graceful minuets and picturesque movements in which the ladies passed beneath the arched swords of the gentlemen. And then, at the psychological moment, Prince Charlie stood up in the centre of the ballroom and pleaded the Stuart cause. The ladies smiled encouragement, but the gentlemen waited to see what effort the young Prince proposed to make himself to capture the throne. His drawn sword and discarded scabbard finally won them. Swords flashed out, making a crown of steel to a remarkable grouping of curtseying women ringed around the young Prince—and in such wise was born the tragic adventure which ended in the defeat at Culloden.

These scenes, the producer (Captain Calvert) told us, will come at the beginning of the film, and although they were not intended to be particularly spectacular, they had been designed to create an impresive atmosphere of royal pomp and ceremonial to heighten the effect of contrast in the later scenes, in which the once resplendent Bonnie Prince Charlie is shown as a hunted and harried fugitive in the hills.

KINEMATOGRAPH SPORTS ASSOCIATION

TRADE TENNIS CHAMPIONS

THE final games of the tennis tournament attracted a large crowd to Jury's ground (kindly lent by Sir William Jury) at Alperton last Saturday. The results were as follows:

LADIES' SINGLES.—Miss Queenie Thomas (B.P. Films) beat Miss Williams (Jury's) 7/5; 6/4.

GENTS.' SINGLES.—Mr. Hughes (Jury's) beat Mr. Behr (Gaumont) 6/8; 7/5; 6/3.

MIXED DOUBLES.—Mr. Hughes and Miss Williams (Jury's) beat Mr. Symondson and Miss Pentecost (Ideal) 6/2; 3/6; 6/2.

MEN'S DOUBLES.—Mr. Behr and Mr. Williams (Gaumont) beat Mr. Metcalfe and Mr. Harcourt Templeman (Gaumont) 6/1; 6/4.

A WALTURDAW BOOKLET.

WHEN the progress of the British studios in 1923 comes to be recorded, it is pretty certain that the "short stuff" produced by B. and C., and released through Walturdaw, will receive honourable mention. The latter company, we notice, have just issued a handy booklet entitled "How to Select Programs That Pay," which provides the exhibitor with a detailed program of the "Gems of Literature" series, and also with a concise account of how they have been received by the Press.

May we make one suggestion? In the next edition of this informative handbook a correction should be made of a rather bad misspelling contained in the quotation from a trade contemporary: "Dicken's words literally pulled out of his pages," we read; and also, "They are Dicken's own words." Next time we hope we shall have Dickens's own name as well. It looks so much better.

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NOTICE TO THE TRADE.—Pianos, Player-Pianos, Electric-Pianos at special rates to kinema proprietors on production of this advertisement.—Barrhill Piano Depôt, 106, Bolton Road, Pendleton. 22-9-23.

SAVE money and buy your Mirror Arc and Carbons direct from the importers.—Cinema Supplies, 3, D'Arblay Street, W.1. AGENTS wanted.

PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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SEPTEMBER 22, 1923.

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THE FILM RENTER & MOVING PICTURE NEWS

A WINNER

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, SEPTEMBER 24.
Fox....The Purple Phial ..... Palace, 11
Fox....The Two Johns ..... Palace, 11
Assoc. First National....The Scarlet Lily ..... Own Theatre, 11
Renters....The Great Alone ..... Shaftesbury Pavilion, 11

TUESDAY, SEPTEMBER 25.
Famous-Lasky....The Bonded Woman ..... New Gallery, 11
European....Trimmed in Scarlet ..... Own Theatre, 11 & 2-30
Assoc. First National....Slander the Woman .... Own Theatre, 11 & 2-30
Granger....Ferragus ..... Scala, 3

WEDNESDAY, SEPTEMBER 26.
European....Legally Dead ..... West End, 11
Fox....Yes, We Have No Temper ..... Palace Theatre, 11
Fox....Discovered ..... Palace Theatre, 11
Fox....Apple Sauce ..... Palace, 11
Walker....Mamma's Boy ..... Shaftesbury Pavilion, 11-15
Pathe....Reported Missing ..... New Oxford, 12-30
European....Trimmed in Scarlet ..... Own Theatre, 11 & 2-30
Assoc. First National....Slander the Woman ..... Own Theatre, 2-30

THURSDAY, SEPTEMBER 27.
Gaumont....The Lights o' London ..... Scala, 11
Gaumont....Squibs, M.P. ..... Scala, 3

FRIDAY, SEPTEMBER 28.
F.B.O.....Rags to Riches ..... West End, 11
Famous-Lasky....The Ghost Breaker ..... New Gallery, 11
Fox....The Avalanche—Sentinels of the Sea ..... Palace, 11

MANCHESTER.

TUESDAY, SEPTEMBER 25.
Walturdaw....Strong Man's Love ..... Piccadilly, 11
Famous-Lasky....The Bonded Woman ..... Oxford St. P.H., 11
Granger....Love's Triumph ..... Theatre Royal, 11
Fuller....The Unknown ..... Deansgate P.H., 11
European....What Wives Want—Fools and Riches ..... Winter Gardens, 11-15

WEDNESDAY, SEPTEMBER 26.
Albert Lester....Mirrors of the Soul ..... Deansgate P.H., 11
Walturdaw....The Girl Who Came Back ..... Piccadilly, 11
Pathe....Plunder ..... Oxford St. P.H., 11
Fox....The Purple Phial ..... Theatre Royal, 11
Fox....The Two Johns ..... Theatre Royal, 11
Phillips....The Avenging Torrent ..... Winter Gardens, 11-15
Assoc. First National....Children of Dust ..... Own Theatre, 11 & 2-30

FRIDAY, SEPTEMBER 28.
Walturdaw....Has the World Gone Mad? ..... Piccadilly, 11
Fuller....The Woman Who Obeyed ..... Theatre Royal, 11
Clarion....The Great Alone ..... Deansgate P.H., 11
Fox....Yes, We Have No Temper—Apple Sauce .. Oxford St. P.H., 11

LIVERPOOL.

TUESDAY, SEPTEMBER 25.
Pathe....Plunder ..... Prince of Wales', 11
Fox....The Purple Phial ..... Futurist, 11
Clarion....The Great Alone ..... Palais de Luxe, 11
Fox....The Two Johns ..... Futurist, 11
Fuller....The Woman Who Obeyed ..... Scala, 11

WEDNESDAY, SEPTEMBER 26.
F.B.O.....The Fall of Babylon ..... Scala, 11
European....What Wives Want—Fools and Riches ..... Futurist, 11-15
Gaumont....The Joker ..... Palace de Luxe, 11; O.T., 2-30

THURSDAY, SEPTEMBER 27.
Fuller....The Unknown ..... Scala, 11
Phillips....The Avenging Torrent ..... Futurist, 11-15

FRIDAY, SEPTEMBER 28.
Famous-Lasky....The Bonded Woman ..... Scala, 11
Granger....Ferragus ..... Futurist, 11
Assoc. First National....Children of Dust ..... Prince of Wales', 11
Albert Lester....Mirrors of the Soul ..... Palais de Luxe, 11-15

SHEFFIELD.

MONDAY, SEPTEMBER 24.
Assoc. First National....Children of Dust ..... Grand P.H., 11

TUESDAY, SEPTEMBER 25.
F.B.O.....The Fall of Babylon ..... Electra, 11

WEDNESDAY, SEPTEMBER 26.
Famous-Lasky....The Bonded Woman ..... Union St. P.P., 11
Granger....Ferragus ..... Cinema House, 11

THURSDAY, SEPTEMBER 27.
Regent....Reckless Youth ..... Union St. P.P., 11
Regent....Sheffield United F.C. ..... Union St. P.P., 11

FRIDAY, SEPTEMBER 28.
Pathe....Plunder ..... Cinema House, 11
Walturdaw....April Showers ..... Union St. P.P., 11
Fox....The Purple Phial—The Two Johns ..... Grand P.H., 11

LEEDS.

TUESDAY, SEPTEMBER 25.
Famous-Lasky....The Bonded Woman ..... Kinema Exchange, 10-30
Regent....Reckless Youth ..... Kinema Exchange, 11-40
Regent....Leeds United F.C. ..... Kinema Exchange, 11-40
Pathe....Plunder ..... Kinema Exchange, 2
Granger....Ferragus ..... Kinema Exchange, 3-15

THURSDAY, SEPTEMBER 27.
Assoc. First National....Children of Dust .... Own Theatre, 11-15 & 2-30

FRIDAY, SEPTEMBER 28.
Phillips....The Avenging Torrent ..... Kinema Exchange, 11-40
F.B.O.....Main Street ..... Kinema Exchange, 3-15

NOTTINGHAM.

TUESDAY, SEPTEMBER 25.
Famous-Lasky....The Man Who Saw To-morrow ..... Scala, 11
Assoc. First National....Children of Dust ..... Mechanics' Hall, 11

THURSDAY, SEPTEMBER 27.
Vitagraph....The Midnight Alarm ..... Elite, 11

FRIDAY, SEPTEMBER 28.
Regent....Reckless Youth ..... Mechanics' Hall, 11
Regent....Sheffield United F.C. ..... Mechanics' Hall, 11
Pathe....Reported Missing ..... Elite, 11

BIRMINGHAM.

SUNDAY, SEPTEMBER 23.
Western Import....The Broken Violin ..... New St. P.H., 7
I.V.T.A.....The Reef of Stars ..... Scala, 7
Pathe....Plunder ..... Futurist, 7
European....The Prisoner ..... Regent Hall, 7
Artistic....The Broad Road ..... Scala, 7
Assoc. First National....Children of Dust ..... Own Theatre, 7

TUESDAY, SEPTEMBER 25.
Assoc. First National....Children of Dust ..... Own Theatre, 11 & 3

WEDNESDAY, SEPTEMBER 26.
Granger....Ferragus ..... Scala, 11

FRIDAY, SEPTEMBER 28.
Famous-Lasky....The Bonded Woman ..... Futurist, 11

SUNDAY, SEPTEMBER 30.
Gaumont....What Happened to Jones ..... Scala, 7
Assoc. First National....Slander the Woman ..... Own Theatre, 7
Pathe....Reported Missing ..... Futurist, 7

NEWCASTLE

TUESDAY, SEPTEMBER 25.
Phillips....The Avenging Torrent ..... Stoll, 11-15
Artistic....The Broad Road ..... Westgate Rd. P.H., 11-15
Gaumont....The Joker ..... New Pavilion & O.T., 11-15 & 2-15

WEDNESDAY, SEPTEMBER 26.
North Mutuals....Parted Curtains ..... New Pavilion, 11-15
Pathe....Plunder ..... Westgate Rd. P.H., 11-15

THURSDAY, SEPTEMBER 27.
Granger....Ferragus ..... Empire, 11-15

FRIDAY, SEPTEMBER 28.
Famous-Lasky....The Man Who Saw To-morrow .. Grainger's P.H., 11

GLASGOW.

MONDAY, SEPTEMBER 24.
Sovereign....Parted Curtains ..... New Savoy, 11
Phillips....The Avenging Torrent ..... Scala, 11-15

WEDNESDAY, SEPTEMBER 26.
Famous-Lasky....The Man Who Saw To-morrow ..... Scala, 11

THURSDAY, SEPTEMBER 27.
Granger....Love's Triumph ..... New Savoy, 11

FRIDAY, SEPTEMBER 28.
Assoc. First National.....Slander the Woman ..... Own Theatre, 11
Pathe....Plunder ..... King's C. & O.T., 11 & 3
European....Crossed Wires—Burning Words ..... Own Theatre, 2 30

CARDIFF.

TUESDAY, SEPTEMBER 25.
European....Single-Handed ..... Own Theatre, 12
F.B.O.....Main Street ..... Kinema Club, 12-15
Assoc. First National....Slippy McGee ..... Kinema Exchange, 12-15
European....Nobody's Bride ..... Own Theatre, 3
Gaumont....The Joker ..... Kinema Club, 3

FRIDAY, SEPTEMBER 28.
Famous-Lasky....The Man Who Saw To-morrow ..... Own Theatre, 11
Western Import....The Broken Violin ..... Queen St. C.T., 11-30
Pathe....Reported Missing ..... Kinema Exchange, 12-15
I.V.T.A.....The Reef of Stars ..... Kinema Exchange, 3
Granger....Love's Triumph ..... Cardiff Kinema, 3
Gaumont....The Joker ..... Own Theatre, 3

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THE WESTMINSTER GAZETTE.
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THE MORNING POST.
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Moving Picture News

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No. 515 SATURDAY, SEPTEMBER 22, 1923. SIXPENCE.

Who Pays the Tax?

AS will be seen by reference to our news pages, the C.E.A. General Council had before it at its last meeting a full and detailed account of the various activities engaged in by the Entertainments Tax Committee since the last debate in Parliament on this question. With this report the immediate labours of the Committee came to an end, and it was automatically dissolved. But only to be at once re-elected *en bloc* to carry on the campaign. The final recommendation made to the General Council by the previous Committee was that the C.E.A. should henceforth concentrate on "the policy of abolition alone," and should take, "whenever practicable, common action with other branches of the entertainment business." And this, we have no doubt, will be generally endorsed by the trade.

It is apparent, from a study of the Report submitted (which includes a large amount of correspondence unavoidably squeezed out of our summary), that the Committee has put in a great deal of valuable work since the division in Parliament—in enlightening the then temporary representative of the Treasury, circularising the Press, and laying before the defaulting M.P.s the full extent of their turpitude when the vote came to be decided. The attitude adopted by Mr. Gavazzi King throughout this correspondence has been both direct and dignified; and the general public who may have followed his many letters in the newspapers cannot have failed to be influenced by the arguments he advanced. At any rate, no group of Parliamentary members who flagrantly broke their solemn pledges have ever met with such a swift and drastic exposure.

What the future procedure of the C.E.A. may be on this burning question of getting rid of the tax we do not know; but of one thing we are sure: that is the paramount necessity of enlisting the active support of the mass of kinema-goers if anything solid is to result from the next campaign. In this matter we are in sympathy with a good deal that was said in the communication which we published from Mr. F. E. Adams last week. "Nothing will be gained," as he pertinently remarked, "by personal threats to individual members of Parliament." Those tactics must be abandoned. "Our only hope is to convince the public and Parliament that the tax is unfair in principle." But before it can obtain the help of the public it is essential that the trade should make up its mind exactly how the public are to be asked to co-operate. And we are afraid that, in this connection, one glaring contradiction in Mr. Adams's letter will only tend to darken counsel.

"The fallacy that the public pays the tax," he wrote, "must be exposed week by week throughout the year." Good. Yet a little further on we were told that "our working-class patrons pay an average of 25 per cent." in tax. Now, of two things, one. If it is a "fallacy" to assert that the public pay the tax, then it is practically useless to try to stir up any general agitation against the tax. For why should the patron be expected to get into a fever of excitement over abolishing a tax that does not affect him? On the other hand, if it is true that picture-theatre prices are 25 per cent. higher than they might be if the tax were taken off, then the people have a right to expect a similar remission when, and if, it is taken off. Are they to be told that, and is a public agitation to be engineered on these lines?

On no other lines, so far as we can see, can the exhibitors look for any assistance from their patrons in bringing pressure to bear on Parliamentary representatives. If kinema-goers can be made to understand that the tax necessitates higher charges of admission, and that only when the tax is removed can those charges be reduced, then the people might (though, even then, it is by no means certain that they would) begin to see that tax abolition was something which appealed to their own self-interest. But if, as Mr. Adams lays down, we are, "week by week throughout the year," to expose "the fallacy that the public pays the tax," we should like to ask him how he imagines that the public will be induced to stir itself in the matter. The fact that working-class patrons pay an average of 25 per cent. in tax on their tickets of admission, says Mr. Adams, "should be brought home to our screen public in every possible way, by slides, speakers, pamphlets, posters and newspapers It is the heaviest stone in our wallet." Yes, but if the slides and the speakers are to announce at the same time that the above "fact" is only a "fallacy" the campaign will be brought to a speedy end amid the jeers of the populace. The "stone in our wallet" will rebound as soon as it is thrown, and bring down the exhibitors' house in chaos and confusion.

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By the W

A Weekly On Trade

SEVERAL distinguished American visitors arrived in England last week-end, notable personalities including Mr. Will Hays, Mr. Carl Laemmle, and Mr. Sol Lesser. The chief interest is naturally centred on the visit of Mr. Hays, whose presence in this country has been received with the utmost pleasure by the entire British film industry. Mr. Hays (who was met at Southampton by Mr. Ralph J. Pugh, who journeyed with him to London) was met at Waterloo by Colonel A. C. Bromhead, representing the K.M.A., and his brother, Mr. Reginald C. Bromhead, representing the K.R.S. He is over here as the guest of the American Ambassador, and in a brief chat I had with him on Monday morning, he informed me that whilst his visit was somewhat in the nature of a holiday, he is going to take the opportunity of having private conferences with the heads of the three organisations during the course of the next few days. In point of fact I understand that both Colonel Bromhead and Mr. R. C. Bromhead had a long interview with him on Monday, and a further conference is being arranged.

A Heart to Heart Talk.

THE main purport of Mr. Hays' visit to this country is the strengthening of Anglo-American relations, and he is convinced that the only manner in which a better feeling can be engendered between the two nations is by means of the screen. It is this matter that Mr. Hays wishes to discuss with the heads of the three associations, and at the same time is anxious to have an open discussion with them concerning the troubles and trials of the industry over here. Whilst he is in this country, much as he would like to accept the many invitations that have been showered upon him, as he is the guest of Mr. Harvey, and his stay is of limited duration, he feels that it is impossible for him to accept the many invitations that have been sent him. Mr. Hays feels particularly pleased with the many expressions of cordial goodwill that have been forwarded to him from all sections of the industry, and also highly delighted by the readiness with which the whole trade were anxious for him to be the honoured guest at a public banquet. In next week's issue I hope to include a special contribution by Mr. Hays outlining his ideas on Anglo-American film relations, which will be of deep interest to every member of this industry.

A Visit from Carl Laemmle.

MR. CARL LAEMMLE, the well-known head of Universal, arrived in England on Monday evening at 7-30, and immediately he was through the customs, journeyed at once to the Marble Arch Pavilion to see the *premiere* of "Chu Chin Chow." This is a distinct compliment to British film production, and shows the interest with which this picture has been watched on the other side of the water. Mr. Laemmle stayed some considerable time at the show and was exceedingly pleased with the picture. Unfortunately, a cold that he had contracted made him take to his bed the next day, but I am glad to say he is now his old self again. Universal's president is a hustler, and during the time he has been in London has been hard at work in close consultation with Beverley Griffith, the new managing director of European over here. Mr. Laemmle's stay is, I understand, to be a somewhat brief one.

A Young Man with Big Ideas.

ANOTHER prominent personality in the American film world who arrived on the Leviathan is Mr. Sol Lesser, whose views will be found on another page. Mr. Lesser is a young man for the big position he holds, but is particularly keen, and the possessor of a real personality. Mr. Lesser plans to stay here a fortnight, and is concerned with the output of Principal Pictures, at the same time seeing many authors over here whom he is anxious to write special stories for the screen.

The Boycott Again?

AS I announced last week, sharing terms came up for discussion at the General Council Meeting of the C.E.A. last week, when a resolution from the London and Home Counties Branch, intimating that "the branch considered it a distinct menace to the exhibitors' business, and that the General Council be asked to examine the pros and cons, and in the event of members deciding against the principle involved, all be asked to sign an undertaking not to enter into such terms for any film," came before the Council. I am very glad to see that Mr. Ormiston, the sensible Scotch delegate, wrote saying that such a resolution would lead to a great deal of trouble and dissension amongst the members of the Association, and as a result of his letter a simple resolution was moved by Mr. McBride, that the General Council investigate the matter fully and report, and adopted. It seems almost incomprehensible to any person of average intelligence in this trade, that the members of the C.E.A., whenever they disagree with a particular method of doing business on the part of the renters, immediately have recourse to boycotts, and the resolution of the London Branch is couched in the same silly and stupid language that we remember since the days of the Essanay-Chaplin dispute. As a matter of fact, whatever decision the General Council come to, it will have little or no effect upon the big exhibitors in this country, who, if they prefer to do business on sharing terms, will do it despite anything that can be said by the C.E.A. If the General Council were to realise this plain but somewhat unpalatable fact, it would certainly be to their advantage.

Views of F. E. Adams.

MEANWHILE, sharing terms continues to be just as much discussed, and this week Mr. F. E. Adams has forwarded his views upon this subject to me. I have not on many occasions seen eye to eye with Mr. Adams, but no one doubts his utter sincerity, that is why I like to present his views, because they are given with a whole-hearted desire to benefit the trade. Mr. Adams, in his article printed on another page has some pretty strong remarks to say about the lack of unity in this business, with which I think most of my readers will agree. At any rate his views on sharing terms are certainly worth reading. At the moment there is little fresh to add, but I would not be at all surprised if there were some startling announcements made in the course of the next week or two.

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ay Notes.

Causerie Topics.

A Tragic Motor Ride.

IT was with very deep regret that I learnt on Monday of the serious motor accident that befell Mr. E. E. Lyons and Mr. G. H. Martin (both directors of the Biocolour Picture Theatres, Limited), at Bridport during the week-end, which resulted in the death of the latter and a severe shock to Mr. Lyons. I understand that both Mr. Martin and Mr. Lyons were returning home from a visit to the Company's Bristol theatre, when, on climbing the hill near Bridport, the car ran back, struck the bank, and overturned. Mr. Martin was pinned underneath, and when extracted was found to be dead. Mr. Lyons sustained a severe shock and had to be removed to Bridport Hospital, whence, however, after a short stay, he was able to travel to his home at Brighton. Needless to say, this sad calamity came as a great shock to many members of the industry, who have known Mr. Martin for years, and were grieved at the terrible fate that has befallen him. The sympathy of the entire trade will go out to Mrs. Martin, to whom I tender my sincere condolences. Mr. Lyons is, I am glad to hear, making a good recovery, but very naturally the tremendous shock to his system will take him some considerable time to get over.

Triumph of a Native Production.

BRITISH film production came well into the limelight this week when the *premiere* presentation of "Chu Chin Chow" took place on Monday night at the Marble Arch Pavilion. The theatre was crowded with trade personalities, including Mr. Will Hays, Mr. Carl Laemmle, and Mr. Sol Lesser, all of whom had come to see how this great stage success came out in the hands of Herbert Wilcox, and at the finish of the screening this brilliant young producer was showered with congratulations. Miss Betty Blythe, the beautiful film star, together with her husband, Mr. Paul Scardon, and many members of the cast, were present, and at the close of the performance, in reply to an insistent call from the audience, Miss Blythe mounted the stage and made a very graceful speech. It was good also to hear calls for producer, and Mr. Herbert Wilcox, who is one of the most modest young men we have in the industry, was eventually prevailed upon to make a brief speech. A full review of "Chu Chin Chow" appears on another page.

A Critic on the War Path.

THE "Star" is really inimitable with its views on the British film industry. Last week I commented upon the extraordinary figures that this paper computed would be reached on "The Pilgrim," and I see the other evening one of their correspondents was letting himself go with some gratuitous advice to the British film producers on "What is Wrong with the British Film Trade?" The gentleman in question asserts, amongst other things, that "it is copyist and not creative, it is largely in the hands of ignorant and often of illiterate men, and that it flings garish rubbish at the public, boosting its wares by crude posters, coarse cut-outs, and all the stock-in-trade of the American stunt-monger." Not content with these cheap gibes, he proceeds to boil this present diagnosis down to one sentence, namely, "It is the lack of encouragement for native creative intelligence, and not the presence of foreign competition, that is responsible for the state of the British film industry."

Destructive, Not Constructive.

THIS is apparently just another of the highbrow critics whose advice contains nothing constructive, and is really nothing more or less than a very poor attempt to gibe at British films, which, in view of the productions now being made, only succeeds in making himself look unutterably stupid. Such a criticism deserves to be ignored, except that there are some readers of newspapers who think that statements appearing beneath such a high-sounding name as Alan Handsacre must be weighty and well-informed. One would have thought that such an attack, unsupported by facts, would have found a more appropriate destination in the sub-editor's waste-paper basket.

British Productions for the Marble Arch.

MR. & MRS. ISRAEL DAVIS are very shrewd exhibitors, for immediately the news became known that the Tivoli would be a home for American films, they promptly determined to book as many British productions as they possibly could for the Marble Arch Pavilion. Commencing this week they are showing "Chu Chin Chow" for a month, following it with Betty Balfour in "Love, Life and Laughter," whilst "Woman to Woman," the big W. & F. super, is booked for a fortnight in November. Both Mr. and Mrs. Davis are very keen on getting as many British super productions as possible, as they are anxious that the Marble Arch Pavilion shall be known in the future as the home of British films.

Campaign for the "Silver-tongued Orator."

THE C.E.A. appear to be taking a very real interest in the success of the British National Film League Weeks, and the manifesto signed by the vice-president and general secretary, that appears on another page, is a clarion call to exhibitors to give their earnest support to this movement. I am also pleased to note that Mr. H. Victor Davis, commonly known as "the silver-tongued orator" from Wales, has consented to undertake the task of enlisting the support and sympathy of exhibitors throughout the country, and for this purpose is visiting all the C.E.A. branches and clearly expounding his views to them upon this very important matter. The British Film League and the C.E.A. could certainly have made no finer choice than they have in selecting Mr. Davis for this position, for he is peculiarly adapted to the task that has been set for him. Mr. Victor Davis has always enjoyed a great reputation in this industry as an orator, and he has the peculiar gift of being able to impart sincerity to his work, so that British films are likely to be very well in the limelight in the course of the next few weeks whilst this gentleman is visiting the C.E.A. branches.

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BY THE WAY.—*Continued.*

Financial Arrangements of League.

MR. ROWAN WALKER informs me that he has received a letter from Mr. Gavazzi King informing the League that a detailed recommendation submitted by the Joint Cinematograph Exhibitors' Association and British National Film League "Film Week" Committee for a united publicity campaign met with the approval of the C.E.A. General Council on September 12. This Fund, which will be jointly controlled and contributed to by exhibitor and renter, will ensure a large sum of money being available, and special arrangements have been made whereby the amount contributed by the exhibitor shall be spent in the exhibitor's district.

New Members of the League.

ARRANGEMENTS have now been concluded, continues Mr. Walker, whereby the Scala Theatre, by arrangement with Mr. D. A. Abrahams, has been reserved for the whole month of November, as from Monday, the 5th, for the trade-showing of the special films which are now being made by members of this League in time for release during the Film Weeks. The names of these special films, together with a complete list of all films available, will be issued in pamphlet form from the office of the League before the end of the month. In the meantime, the first list of acceptances for the Prince of Wales's luncheon is growing fast. It is already safe to predict that there will be present an exceedingly distinguished and brilliant company, including some of the leading statesmen in this country and from the Dominions. Mr. Walker also reports the election of Messrs. Artistic Films, Limited, and Napoleon Films, Limited, to membership of the League, and that active co-operation in the League's proceedings will now be taken over on behalf of British Instructional Films, Limited, by Mr. Gordon Craig, of the New Era Films, Limited.

Departure of Betty Blythe.

MISS BETTY BLYTHE sailed on Wednesday last for America, accompanied by Mr. Paul Scardon, her husband. This beautiful screen star has made innumerable friends while she has been in this country, both by the charm of her manner and her exceedingly common sense views on films. It is to be hoped that she will return to us before long, as such an artiste adds lustre to British film production.

Screen Artistes by the Pound.

WHAT does it matter to the world to be told the tittle-tattle tales about screen artistes? "Publicity" is the great excuse for putting these trifling facts forward, but what tells most is an artiste's acting, and not whether she prefers jujubes to chocolates. Quite recently a Continental correspondent of a London daily managed to secure insertion of a message that occupied a good three inches of space to tell us that Pearl White had put on flesh and was at Marienbad reducing it so that she could appear at the proper weight in a new film. Now, who cares much about whether Pearl White weighs nine stone or nineteen—except Pearl White? A little while ago we were told that this artiste had entered a convent. At this rate convents will be advertising themselves under "Why remain thin?" headings and become dangerous rivals to Sargol.

Poor Posters.

SHOWMANSHIP is woefully at a discount in some districts. Quite recently, passing through an important county town, I stopped to look at a poster issued by a local kinema, to find that most of the space was given up to small items and that Harold Lloyd's "Doctor's Orders" was squeezed into about an inch and a half of space across the eight inches or so of the bill. Did the exhibitor expect the picture to pull its weight of patrons with such a miserable strip of publicity? A bold announcement of this film, with the other attractions of the week in smaller type, would have done much more at no greater cost.

Australian Film Imports.

STATISTICS of Australian trade for the year ending June 30, 1923, are just published, and show a decrease in imported films of roughly five thousand pounds value. During the corresponding period for 1922, Australian imports of kinematograph films were of the value of £289,244, but during the more recent period only £284,380. This is not a great decrease, but what is a favourable sign in any trade is an increase, however slight, over the previous year's figures.

Producing in Italy.

CONSIDERABLE film activity is reported from Italy, whither many of the American producers are filming at the present moment. George Fitzmaurice, it will be remembered, came to Rome to produce "The Eternal City," which is now finished; whilst Lillian Gish is, I understand, at present in Italy playing for Inspiration Pictures. Pauline Frederick is also on her way to make pictures in that country, and other American stars are scheduled to make a journey to Italy. It is interesting to hear that "Quo Vadis" is being remade on a mammoth scale, whilst many of the Italian studios are working hard on big spectacles. When it is remembered that a great number of our finest successes came from Italy, it is pleasing to note this recrudescence of film activity in that country.

Heifer-vescence.

A DIVERTING incident is reported from Hexham, where last week a heifer being driven along the street caught sight of the advertisement of "Hunting Big Game in Africa with Gun and Camera" outside the Queen's Hall, and plunged through the doorway, regardless of the existence of the pay-box, and into the main hall. Finding the show was not in progress it smashed up a seat and left by the side exit. . . . Since the utterance by the familiar bovine of "Alas, my poor brother" over the remains of a deceased relation, there has been no such striking evidence of animal intelligence and protest against slaughter of its kind. Had not the British Association been busy at Liverpool finding out why hens change into cockerels they might have made the Hexham heifer a subject for solemn study and investigation. Mr. James Agate, who recently advocated throwing eggs at the screen, will probably take a hint from this escapade, and only regret that the smashing of furniture was not reserved for one of the pictures he so enormously dislikes.

Tatler

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A Waste of Time

THE high sounding but wholly misleading title of International Conference given to the gathering that is to be held in France next month appears to have thoroughly taken in the Cinematograph Exhibitors' Association, for at their last General Council Meeting it was announced that the President, Vice-President, and General Secretary, together with members of the Council to the number of twenty, proposed representing this country as delegates in response to the invitation that has been issued from Paris. It seems a very extraordinary thing that before even discussing this conference, the leaders of the C.E.A. have not thought fit to make some inquiries into the strength of this lavishly titled International Conference, for they would have then discovered what has been common knowledge amongst British and American manufacturers for some weeks past, namely, that this is nothing more or less than a purely local meeting of exhibitors, and has no right whatever to call itself an International Conference. If Mr. Gale and his fellow-workers had consulted the Chairmen of the K.R.S. and the K.M.A., and inquired what was the feeling towards this conference in Britain and America, and even in France itself, they would have found the whole affair is being treated with the utmost indifference, and that there is by no manner of means any interest displayed in its proceedings.

Some few months ago, when the Motion Picture Theatre Owners of America had a convention, attended by all the prominent personalities in the American film industry, the C.E.A. did not consider it worth while sending even a single delegate. This was a convention which, if attended by a delegation of exhibitors from this side, would undoubtedly have opened a clearer way for closer Anglo-American friendship, and would have been intensely constructive, for it would have shown the exhibitors of this country the plain common sense and business-like manner in which the Americans set about their problems. Despite the fact that a cordial welcome was extended to England, it was not thought worth while to send anyone; yet, when a trumpery affair with the grandiloquent title of "International Conference" becomes known, there is an immediate desire for a party of delegates to rush over to Paris to see—what?

In the first place, even if this conference or congress, call it whatever you like, were representative of the nations of the world, it would still be a somewhat difficult task to follow their deliberations seeing that certainly not more than two per cent. of the proposed delegation understand any French worth speaking of. Again, it is difficult to see exactly what knowledge English exhibitors can gather from what is obviously going to be a very ordinary little convention of French exhibitors. It may be that this gathering will discuss the Entertainments Tax problem, for in France they have their difficulties in regard to the tax exactly the same as we have over here, but, at any rate, there is nothing that we can glean from them that would in any way help us in our campaign.

The whole International Conference appears to boil itself down to one or two lunches and banquets, differing in no single way from the C.E.A. Conference held at Margate this year. Here, it will be remembered, the president of the Syndicat Francais tendered an invitation for the members attending the Margate Conference to journey to Boulogne, and every single member knows that when they arrived in that city the whole proceedings were a wash-out.

Before committing itself to such an enterprise it would really have been a great deal better if the President and members of the General Council of the C.E.A. had made a few inquiries in Paris concerning the strength of this wonderful International Conference, for they would then have discovered that the French film industry is by no means impressed with the conference that is about to take place. Let there be no mistake about it, the British film industry wants, and is in need of, a real International Congress: it is time that we had a convention attended by delegates from every part of the world; but the logical place is London, and the gathering should be international in every sense of the word. Until that desired result is brought about, it is merely a waste of time to attend and give undue importance to some trumpery affair at which delegates will not know what on earth is being talked about and, even when the speeches are translated, will not be a great deal wiser.

Ernest W. Redman

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Adams on Sharing Terms

Contends that Exhibitors are to Blame for Present Position

IF I had a thousand pounds for every time I have read the words, "Sharing Terms," in my correspondence since I came to Aix-les-Bains, I should be comfortably off. An exhibitor friend who came here last week contrived to get the words in before he had finished his first inquiries after my health. "We ought to run doctors," he said, "like they used to do in China: pay them as long as we're well and stop the pay as soon as we fall ill. Sort of sharing terms. That reminds me . . ." and he was off in a vain endeavour to interview Mr. Baldwin, who has been here for the past few weeks.

He seemed disappointed at my lack of enthusiasm over his arguments and figures. The fact is that I don't find it easy to get enthusiastic over the idea of sharing terms in the film trade. It isn't a topic that can be considered apart from a rather complicated context; it involves a rather careful analysis of past and present conditions in the trade. I was for many years a bitter opponent of the sharing idea, mainly because I didn't at that time see any reason to share at all. The goods we were purchasing were manufactured primarily for the American market: British sales were of no importance to the makers, and we were in a position when we could have secured those goods literally at our own figure—if we could only have unitedly agreed on that figure.

But when did anyone ever hear of unity in our film trade? Our jealousies and suspicions were easily worked on by the astute dealers, and before long we were paying prices ludicrous in themselves and much higher than we need ever have paid if we had used elementary common sense and foresight. Not only have we thrown millions more to the American dealers than we need have done, but that reckless stupidity has been one of the biggest weapons used against us in our Entertainments Tax fight.

What is the simple situation? America has more than 20,000 theatres catering for a public which demands frequent change and variety. *If our theatres ceased to exist to-morrow she would not slacken her production activities in the slightest degree*: she would still have to go on producing bigger and better films to keep her own market supplied. The British market is hardly ever considered in American film production: in fact, it is quite negligible from that point of view. The proof lies in the fact that I have never seen an American film that had a single incident in favour of British ideas and ideals. The goods are American goods, produced solely for American people. In the main, they are quite unsuited to our public.

What a situation for a trade that could have exercised a little common sense in dealing with it! We have acted consistently as though the scales were weighted against us. In reality, the conditions were amazingly in our favour. If we had held firm, we could have turned a cold shoulder on the American goods until the prices were satisfactory to us. Instead, we scrambled crazily to pay fantastic prices for what was really a by-product of the American studios, with the result that we put a permanent crick in the prospects of British film-producers and hurriedly fastened the American yoke round our own necks. What a farcical position!

What on earth have we gained by our silliness? I read in one of our leading dailies this week a statement which, when I made it years ago, was received with laughter, viz., that the British kinema had prospered in spite of and not because of American films. To-day, I will go further and say that if we had more good British films in our programs, we should have 10,000,000 additional patrons each week. A large portion of our population will not stand the constant jars to their tastes and ideas which a 90 per cent. American program involves.

It is for all these reasons that I say that no question of sharing terms need ever have arisen in the past, nor need it arise in the future, so long as our principal film supply comes from a foreign country, which must, in any event, continue to make films of ever-improving quality for its home market. A film is a very peculiar piece of merchandise. It is not like a motor-car or a bedstead. Every order for a motor-car, from whatever part of the world it is received, involves a certain known expenditure on material and labour, bearing a definite relationship to the quality and workmanship and material employed in the first car of that model made. Once a film has been made it can be duplicated for foreign markets at a trifling cost, and that is a difference we ought to bear in mind when we are negotiating terms.

If exhibitors would only get together and have a buying committee who would decide to pay £5,000 for an "A" film, £3,000 for a "B" film, and so on, until it would mean a saving of literally millions of pounds per annum. I shall be told that the idea is fantastic. It is not: it is absolutely reasonable and workable. I shall be told that the Americans would not agree to such a scheme, that exhibitors could be "squeezed," and so on. Well, it seems to me that the exhibitor has not a great deal to lose. By the time that the Government and the Americans have taken their whack out of our earnings, there is not such a lot left that we need be timid about adopting bold tactics. And, secondly, knowing Americans as I do, I say that she would not for long refuse a sum of, say, £2,000,000 per annum for copies of their best 500 films.

In this connection, it is surely unnecessary for me to point out the different prices paid for films in towns where there are competing theatres as compared with those paid in towns of the same population where all the theatres belong to the same group. I know of one town where for many years the very best films could be hired for £40 a week. Then two new theatres were opened, and one has now to pay £400 a week for the same quality films. Does anyone seriously contend that the quality of the films or their production cost has increased by 1,000 per cent? Certainly not! If those exhibitors were sane, wiser men and did not so foolishly play their opponents' game, they would unite in some way and so avoid mutual destruction, and save £50,000 or £60,000 a year.

One of the big objections to sharing terms is that it is a return to the old principle that the biggest bidder gets the goods. If you have a theatre that can take £2,000 a week while mine can only take £800, what chance has my offer of fifty-fifty against yours? If we have theatres of equal capacity, sooner or later one of us is going to bid sixty-forty, and so on until we secure the goods. *The simple fact is that when we build new theatres we establish certain conditions of competition of which we desire to get the legitimate advantage since we stand the cost. Under the conditions I have outlined, it is the film-seller who reaps the advantage of the situation we have carefully created. He has not a particle of right to that advantage: he has contributed nothing to the enhanced value set on his film: it is an increment solely due to the work of the exhibitors. If they were wise men they would see that in some way or other they retained most of the advantage for themselves*, even though it meant coming to terms, to some extent, with their local competitors. Again, it can be boiled down to the need for

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Sol Lesser on His English Visit

His Plans for Better Stories and his Views on Percentage

MR. SOL LESSER.

THERE are few men in the film industry with such an all-round interest in and experience of its different aspects as Mr. Sol Lesser, who is at present in this country largely on a business visit connected with his various interests. As president of Principal Pictures, Inc., the company responsible for the production of the new Coogan picture, "Circus Days," and as a producer himself he is alive to all the details of picture producing. As vice-president of First National in America, distributing interests come particularly into his area of activity, while as vice-president of West Coast Theatres, an organisation in which 110 kinema theatres are included, the exhibiting side of the industry is well within his grasp. Still young, he brings an exceptional vigour into play in all directions, and fresh from his disembarkation on British soil he accorded to a representative of the FILM RENTER an interview on various aspects of the industry.

Mr. Lesser's visit would last, he said, about a fortnight, during which time he was out to sell 15 pictures which had been made by Principal Pictures, Inc. Some films had already been acquired by First National over here, chief among them being "The Meanest Man in the World," a Geo. M. Cohan picture; "When a Man's a Man," and two which were not yet completed, "The Winning of Barbara West," and "Their Yesterdays." The most important picture other than these was "Lights of Broadway," a six-reel picture based on a successful American stage play.

He was most enthusiastic regarding his £100,000 contract with Baby Peggy. He seems to have a remarkable eye for juvenile talent. He it was who, immediately after Jackie Coogan's initial success in "The Kid," secured that youngster with a contract, the termination of which, with "Circus Days" and "Daddy," accounts for the discovery of Baby Peggy.

"I am more than sorry to part company with Jackie," said Mr. Lesser, "but I wish to produce films myself and not merely to finance their production. On the other hand, as is only natural, Mr. Coogan, senior, is equally anxious to act as his son's producer. I am convinced that England hides many youngsters who, if given a chance, could make big names for themselves, and I intend keeping a sharp look-out on my visit.

"I am anxious, too," said Mr. Lesser, "to study the British view point in order that forthcoming plays may embody a world outlook. There have been complaints that American pictures are too local in colour, and Great Britain being America's biggest market, we must investigate and appreciate her wishes. Another thing I wish to do while over here is to get into touch with prominent authors and encourage them to write directly for the screen. But authors must recognise the limitations which the film imposes, and if they realise that the appeal must be made through action rather than words, there is no reason why they should not be able to give us some first-rate stories."

Asked for some observations on exhibiting in America, Mr. Lesser turned to the question of the percentage system of booking films, a system which he felt was one which would prove satisfactory to both sides. A producer, he thought, who had put a lot of money into a picture, had to ask a big rental for it, and with big feature pictures he considered that the percentage system should work out equitably for initial and second runs. After that the value of the picture was established, when it was easier to estimate its worth.

This being Mr. Lesser's first trip to England, he naturally finds much of supreme interest in our ancient buildings, and so far as he is able he is making the trip one into which is inserted as much recreative enjoyment as is consistent with the business nature of his visit.

ADAMS ON SHARING TERMS—*continued.*

developing an atmosphere of unity, comradeship, and mutual trust among exhibitors.

Obviously, an important phase of my scheme is the supply of first-class British films; but that is too big a subject to be tackled here and now. I will only say that but for America, British films would be in a much better position to-day. In spite of all the denials that have been shouted at me, I repeat that for years America has *boycotted* British films: *not the American public, not the American kinematograph exhibitor*, but the small group which controls distribution!!!

I hear that one British editor who has for years ridiculed my views on this matter has at last investigated conditions for himself, and is now even more vehement than I have ever been on this subject. I remember that when we were turning out films just as good as American ones, I discovered that we were paying, on an average, ten times as much for an American film as America was paying for a British one. Their excuse was that America did not understand British films. In the same sense, Englishmen have never understood American films; but we stupidly went on paying for them instead of concentrating on making films which our people *did* understand. America was more shrewd than we were. As a result, they secured a world-market for their wares and saw British production squeezed down virtually to annihilation.

If you agree to Sharing Terms, you agree to something that will ultimately make you the underpaid slave of a foreign proprietor: whereas if you meet your competitor and get down to real business, you may become prosperous masters in your own houses!

F. E. ADAMS.

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THE usual meeting of the General Council was held at the offices of the National Society for the Prevention of Cruelty to Children on the 12th instant. Major A. J. Gale, O.B.E., J.P., in the chair.

Personalia.

Mr. Yeatman, the new delegate from the West Lancashire Branch, was given a hearty welcome to the General Council.

Major A. J. Gale mentioned that the Gaumont Co. had reached its twenty-fifth anniversary, and, as it was a wholly British firm, he suggested they should send congratulations, which was unanimously agreed.

The best wishes of the General Council were accorded to the daughter of Mr. J. McBride upon her marriage.

Price of Posters.

The London and Home Counties Branch forwarded a communication on the subject of posters, urging exhibitors to make use of letterpress in order to defeat the "extortionate charges" made for posters by the renters.

Mr. W. N. Blake said that it seemed to him that exhibitors must be bubbling over with money to pay what was asked for a six-sheet poster by some renters. They had had proof and prices quoted to them that showed clearly that firms like the Associated First National were not losing anything by selling a 48-sheet poster at 12s. 6d.

Major A. J. Gale said it was quite true that while the Associated First National were supplying six-sheet posters at 1s. 4d., other renters were charging as much as 2s. 6d. It was a matter of general knowledge that the firm that supplied the Associated First National was open to supply other renters on a sliding scale according to quantity, so that what the First National could do could also be done by other people.

On the motion of Mr. F. W. Morrison, seconded by Councillor A. E. Shields, it was resolved:

"That it be an instruction from the General Council that the branches should take into consideration the price of posters and that a communication of August 11, forwarded by the London and Home Counties Branch, should be circulated to the branches."

Sharing Terms.

The London and Home Counties Branch forwarded the following resolution on the subject of Sharing Terms:

"That in view of what this branch considers to be a distinct menace to the exhibitors' business, the General Council be asked to examine the pros and cons of the 'sharing terms' method of film supply, and to present a case to all members. And, in the event of members deciding against the principle involved, that all be asked to sign an undertaking not to enter into such terms for any film."

Mr. T. Ormiston wrote:

"I am very much afraid that if the resolution proposed is passed as stated it will lead to a great deal of trouble and dissension amongst the members of the Association. I would, therefore, strongly urge that in the first instance a simple resolution to the following effect be passed, if so desired, viz.:

"That the General Council be asked to investigate fully the system of sharing terms on films as between exhibitor and renter, and to report thereon with their observations and recommendations."

On the motion of Mr. J. McBride, seconded by Mr. Thos. Thompson, it was resolved:

"That the General Council investigate the matter fully and report."

International Conference at Paris.

Major A. J. Gale read correspondence which he had received from M. Leon Brezillon, president of the Syndicat Français des Directeurs de Cinematographes, giving particulars of the International Cinematograph Congress to be held at Paris on the 23rd to 26th prox., and inviting the appointment of official delegates who would be the guests of the Society. The Society also extended an invitation to receptions and fêtes to any members accompanying the delegation.

It was resolved that Major A. J. Gale, O.B.E., J.P., Mr. J. H. Dovener, Alderman E. Trounson, J.P., and the General Secretary, should be the official delegates, and that in addition the general secretary would act as secretary to the delegation.

Major A. J. Gale, speaking on behalf of Mr. Dovener and himself, intimated that no part of their expenses would be charged to the Association. Alderman E. Trounson, J.P., said that that announcement would also apply to himself.

Mr. H. J. Martin suggested that in view of the International character of this conference Great Britain should be represented as strongly as possible, and it would be well if every member of the Council could go.

Major A. J. Gale endorsed this view, and asked delegates present to indicate which of their number would be likely to attend in addition to the official delegation. It appeared that probably the representation of Great Britain would number twenty.

C.E.A. Cou

Retrospect of Tax Ca
Poster Prices—A
British

Standard Contract Committee.

The Committee reported that the draft contract submitted by the K.R.S. was not one that could be accepted by exhibitors, and that a recommendation had been made to the K.R.S. that the only way to settle a contract mutually satisfactory was by the appointment of a Joint Committee, with power to conclude a contract without further reference, and that on such contract committee should be included the solicitors of the respective Associations and an entirely independent umpire.

Entertainment Tax Committee.

The Committee presented the following report from the General Secretary which it had adopted, and which, on the motion of Alderman Trounson (seconded by Mr. F. W. Morrison) was received and adopted by the General Council:

GENTLEMEN,—I have to tender a report of the action taken in accordance with the resolution passed at the last meeting of the Joint Conference.

After a careful investigation of every letter received from candidates who became Members of Parliament, and every report from members of the industry who had personally interviewed candidates, I had schedules prepared. All Members of Parliament who had given pledges were placed in their various categories.

To those who had given pledges to vote either for abolition or remission, and who had fulfilled them, the following letter was sent:

> On behalf of that large section of the British public which attends places of amusement, and on behalf of the whole allied entertainment organisations which are represented by the above Committee, I have to tender to you most grateful thanks for the valuable assistance you rendered in the effort to obtain relief from the Entertainments Duty.

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ncil Meeting

paign—Sharing Terms—
sociation's Support for
ilm Week

In recording your vote for the abolition of the duty, and thus implementing the pledge you were constrained to give your constituents, your support was moral and material. It stands out in sharp contrast to the action of those members who promised but did not perform, and will always remain in the memory of those engaged in the whole industry as a standing example of personal and political honesty—the more precious because it may have involved sacrifice.

That our effort proved abortive would be discouraging were we not fully conscious that the majority of Members of Parliament were not in agreement with the Chancellor of the Exchequer. This encourages us to persist until the entertainment duty joins the window tax and the newspaper tax as discarded and pernicious methods of raising revenue.

Concerning the extraordinary statement made by the Chancellor that "forty million people go to the kinema every week," you will be interested to learn that in a letter dated July 19, Sir William Joynson-Hicks much regrets that he should have been misled in this matter, but his statement was made in perfect good faith on the strength of an article in an important daily newspaper, which was, in turn, based upon a paragraph in the kinema trade's own newspaper.

It should be added that the said newspaper is not the trade's newspaper, but a private venture, and that it explained to Sir William that the figure was a misprint, the printer having confused the attendance with the capital of the industry.

In one or two instances the members to whom the letter was sent appeared to have desired to do good by stealth and blushed to find it fame. In other instances they repudiated any intention of voting for abolition.

One Liberal and one Labour member, both of whom voted for the De Frece scale, still regard the tax as a justifiable one.

To those members who pledged themselves by letter and failed to keep their pledges the following communication was sent:

> My Committee has been investigating the list of names of Members of Parliament recorded in *Hansard* as having voted for the abolition or amendment of the Entertainments Duty.
>
> Although from the pledge which my Committee has reason to believe you were good enough to give in this matter it was confidently expected your name would be found in this record, it is regrettably absent, and its absence is the occasion for lively disappointment. As it may be necessary to inform, by means of the screen, that large body of citizens which attends the kinema why the effort to abolish or amend the Entertainments Duty failed, my Committee would greatly welcome any explanation you may be disposed to make on the matter.

This communication has been subjected to a considerable amount of criticism. I was particularly careful to couch it in such terms as would not commit the committee nor any section of it to any policy. I said it might be necessary to take a certain course, and I gave the member an opportunity of stating his reasons for not fulfilling the pledge he had given in order that if he had a reasonable explanation he could give it. Three members said they had paired and one was ill.

With very few exceptions the Press condemned any idea of using the screen, either to expose the dereliction of members, or to promote the cause of abolition. I think it may be taken for granted that the Press, as a whole, will maintain that attitude. The Press is not favourable to the abolition of the tax, and has little sympathy with remission even of a portion of it. If the letter I have placed before you has achieved nothing else it has made that clear.

I have to further report that your committee met on the 11th instant, when correspondence passing between your General Secretary and the Rt. Hon. Sir William Joynson-Hicks, M.P., was placed before it, and it was resolved that the secretary be and is instructed to send the said correspondence to the branch secretaries, the trade and lay Press, and to all Members of Parliament.

As this report brings the labours of your committee to an end, it is desired to urge in the strongest possible manner the adoption by the General Council of the policy of abolition alone, the necessity for the appointment by the Council of a committee, and action without any delay by such committee; that the committee should be recommended to take, if practicable, common action with other branches of the entertainment business, and that all suggestions, and the minutes and data handed over to the General Council herewith, should be placed at the disposal of any further committee appointed, and such funds as may be still in the hands of the General Council may be by resolution made available for the work of such committee.

The Entertainments Tax Committee having presented its final report thereupon dissolved.

Mr. I. Graham moved:

"That the previous committee be elected *en bloc* with power to co-opt."

Mr. Thos. Thompson seconded the resolution, which was carried.

Various matters affecting policy were remitted to the new committee to report with results of its deliberations with other bodies affected.

Great British Film Week.

Mr. Lewin P. Samuel moved that the following report of the Great British Film Week Committee (printed on another page) be received and adopted.

Mr. E. Hewitson, in seconding this resolution, drew attention to the fact that exhibitors were paying a sum of 5 per cent. of the hiring fee for films booked in the Great British Film Week to the renters, who on their part were contributing an equal sum, and that the 5 per cent. contributed by the exhibitors would be expended locally in local advertising and be at the discretion of a local executive in each town.

The report was unanimously received and adopted.

Mr. H. Victor Davis announced to the General Council that he had been requested by the British National Film League to undertake certain organisation work. As he would be propaganding for an idea, namely, the welfare of both British films and of the exhibitors, he asked if the General Council would also authorise him to speak to exhibitors in the name of the Association. This, he added, would not entail any expense to the Association.

Alderman E. Trounson proposed, Councillor G. F. McDonald seconded, and it was unanimously resolved:

"That the General Council heartily approves of Mr. H. V. Davis's work in furtbering British films, and that the General Secretary be authorised to prepare a manifesto in this connection signed by the president, vice-president, and general secretary."

[The Manifesto alluded to appears on page 54 of this week's issue.—Ed., F.R.]

Cinematograph Trade Council.

Major A. J. Gale submitted the revised constitution of the Cinematograph Trade Council, and announced that at the last meeting it was resolved that subject to the approval of the C.E.A., the I.A.K.M., and the K.R.S. the draft constitution presented excepting Clause 22 should have effect to September 30, 1924. The constitution was accordingly submitted for the

(*Continued on page* 31)

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Sept. 25	BETTY COMPSON in "THE BONDED WOMAN."
	Fri. Sept. 28	WALLACE REID in "THE GHOST BREAKER."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Sept. 26	THOMAS MEIGHAN in "THE MAN WHO SAW TO-MORROW."
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Sept. 25	BETTY COMPSON in "THE BONDED WOMAN."
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Sept. 26	BETTY COMPSON in "THE BONDED WOMAN."
MANCHESTER Oxford St. Picture Hse., at 11 a.m.	Tue. Sept. 25	BETTY COMPSON in "THE BONDED WOMAN."
CARDIFF 16, Priory St., at 11 a.m.	Fri. Sept. 28	THOMAS MEIGHAN in "THE MAN WHO SAW TO-MORROW."
NEWCASTLE Grainger P.H., 11 a.m.	Fri. Sept. 28	THOMAS MEIGHAN in "THE MAN WHO SAW TO-MORROW."
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Sept. 28	BETTY COMPSON in "THE BONDED WOMAN."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri. Sept. 28	BETTY COMPSON in "THE BONDED WOMAN."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Sept. 25	THOMAS MEIGHAN in "THE MAN WHO SAW TO-MORROW."

FAMOUS-LASKY FILM SERVICE LTD
— LONDON —

"SAUCY MADELEINE"
"BATTLE ROYAL"
"TWO TOUGH TENDERFEET"
"HER SCREEN IDOL"
"SHE LOVED HIM PLENTY"

"SLEUTHS"
"CUPID'S DAY OFF"
"WHEN LOVE IS BLIND"
"HIDE AND SEEK DETECTIVE"
"EAST LYNNE WITH VARIATIONS"

RE-ISSUE OF *Paramount*

Mack Sennett Comedies

FEATURING: BEN TURPIN

ONE A FORTNIGHT. COMMENCING SEPT. 10. 1923.

FAMOUS-LASKY FILM SERVICE LTD.
LONDON

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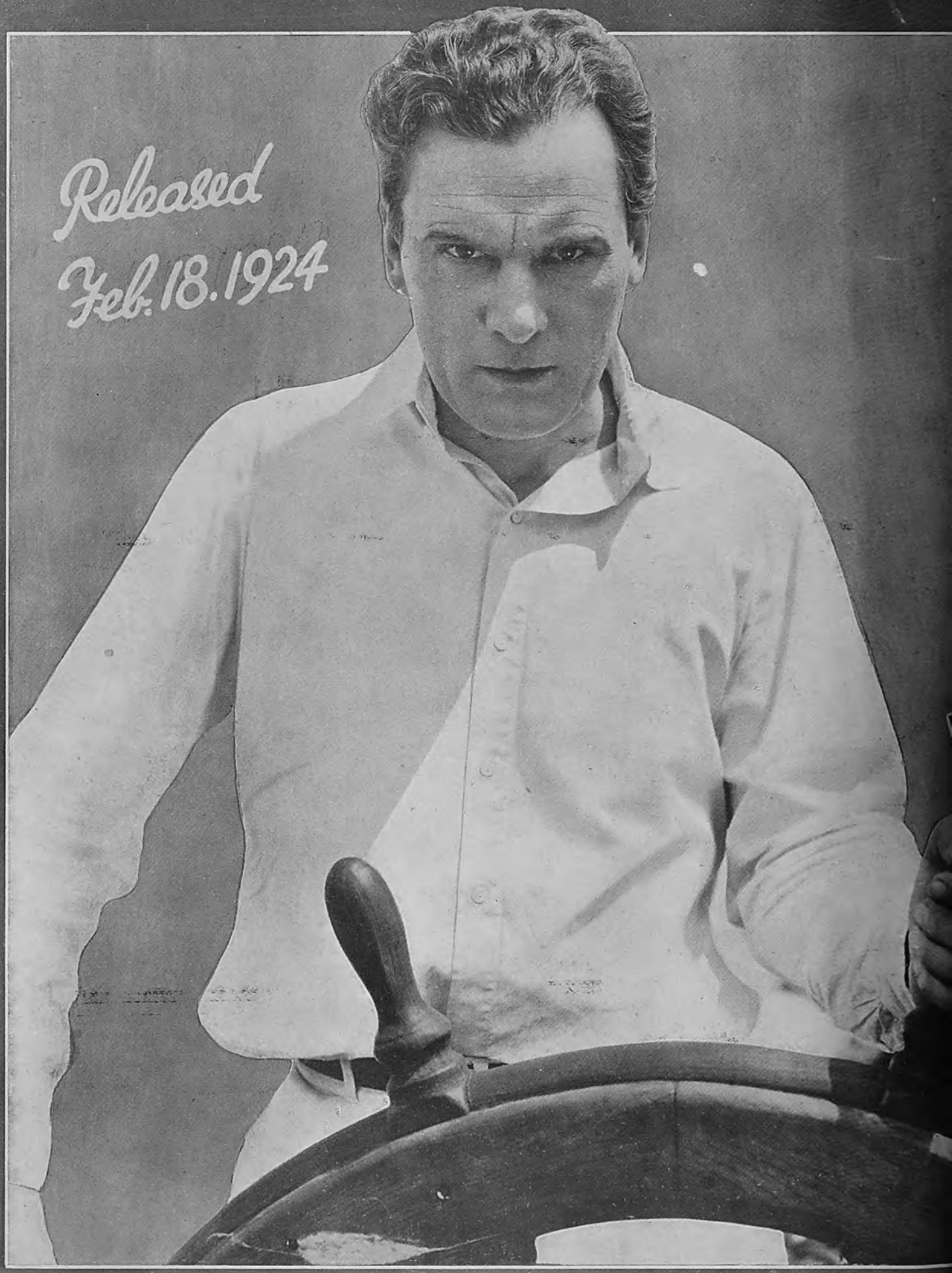

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ADOLPH ZUKOR *PRESENTS*

THOMAS MEIGHAN

IN

"THE MAN WHO SAW TOMORROW"

By PERLEY POORE SHEEHAN *and* FRANK CONDON

Directed by ALFRED E. GREEN

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

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JESSE L. LASKY *presents*

Wallace Reid

in

"The GHOST BREAKER"

Supported by

Lila Lee *and* Walter Hiers

From the play by

PAUL DICKEY *and* CHARLES GODDARD

Scenario by Jack Cunningham

Directed by Alfred Green

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
~LONDON~
HEAD OFFICE

Released March 27. 1924.

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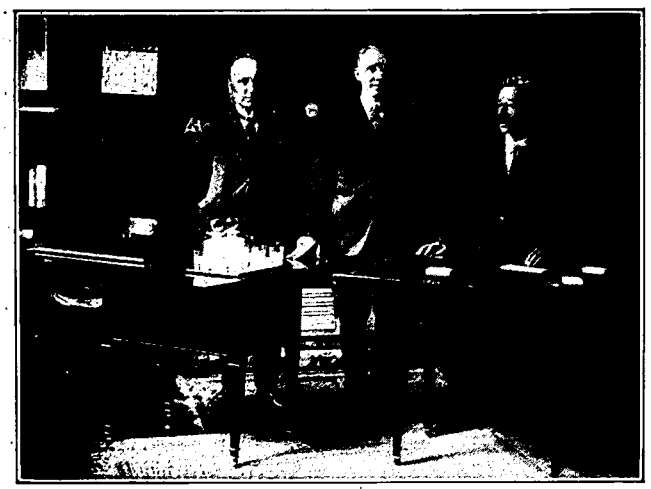
Gaumont's Quarter of a Century

Staff Presentation to Col. A. C. and Mr. R. C. Bromhead -- the Firm's Record of Service

ONE of the most interesting ceremonies in the history of the trade took place on Wednesday evening, September 12, when the whole of the staff of the Gaumont Co., Ltd., met to congratulate and honour the joint managing directors of the company, Lt.-Col. A. C. Bromhead, C.B.E., and Mr. Reginald Bromhead, and make a presentation on the occasion of the 25th anniversary of the establishment of the company in England.

At 5 o'clock in the evening Colonel Bromhead and Mr. Reginald Bromhead accepted the invitation to meet the staff in the big office on the ground floor, and with the exception of a few away on holidays, every member of the staffs of the Denman Street, Sherwood Street, Studio and Lime Grove works departments, to the number of over 300, was present, the largest gathering of the staff of the company that anyone remembers.



Colonel A. C. Bromhead and Mr. Reginald Bromhead, joint Managing Directors of the Gaumont Company, Ltd., with E. Hobbs, the oldest employee of the firm, who made the presentation to them, on behalf of the Gaumont staff, of the two beautiful mahogany card tables shown in the photograph.

The proceedings were opened by Mr. P. C. Stapleton, secretary of the company, with a short speech, in which he said that the object of the gathering was to do honour to their managing directors on the 25th anniversary of the founding of the Gaumont Co., Ltd. Twenty-five years was not a very long life for some companies, but they had to consider that the business concerned was a new industry.

One of the most important things about this firm was the manner in which it kept its staff. From the staff point of view it was also very pleasant to be harmoniously working with the same set of people day after day and year after year. He believed that any business that wanted to grow big had to aim for that state of affairs. Changes were often necessary and forced, but when such a big percentage of staff stick to a firm that is the biggest tribute that could be paid to the integrity and fair dealing of the men who managed it. In their two managing directors they had two straight men, two human men and good friends in adversity, as many old members of the staff could testify. It was because of this feeling of kindness and respect that this gathering had assembled.

Before calling upon Mr. Brewer to speak, Mr. Stapleton read a number of telegrams of congratulation.

Mr. Brewer said that this was a red-letter day not only in the history of the company, but also in the history of the film trade. He could quite imagine with what pride Colonel Bromhead faced this assembly, representing a staff of over 500, and reflecting that on that day twenty-five years ago his whole staff consisted of but one person, Mr. T. A. Welsh. A spirit of friendship between the managing directors and the staff, which had always existed right from the commencement, was still as strong as ever to-day. The reputation of a company inevitably depended upon the character of those people who controlled its operations, and the character of the managing directors of the Gaumont Co., Ltd., was reflected in the stability and integrity of the company.

Mr. Brewer then went on to assure the managing directors of the loyalty of the staff and to speak of the company's record as regards length of service of members of the staff. Eighty-eight members of the Gaumont staff had been with the company ten years or over, and 236 had a record of over five years' continuous service with the company. It seemed to the staff that they ought to do something on this particular occasion indelibly to stamp upon the memories of Colonel and Mr. Reginald Bromhead these expressions of sentiment and the goodwill they felt towards them. They had decided upon presenting them with some little souvenir of this occasion, and he would call upon Mr. E. Hobbs, who in point of period of service with the company was the oldest employee, having been with the company since 1905, to make the presentation.

Mr. E. Hobbs then stepped forward and removed the coverings from two very handsome mahogany card tables and liqueur cabinets, identical in design, together with two leather-bound souvenir albums containing the signature of every single person on the staff of the company in the United Kingdom.

Both recipients were obviously delighted with the gifts. Colonel Bromhead confessed that he was so deeply moved by the occasion that he had completely forgotten all the things he had thought of saying. The gift was wonderful, but no less wonderful than the expressions of friendship to which he had listened that evening, but above all there remained the ineffaceable impression of sincere good feeling. It brought home to him, that one slice of his life, twenty-five years, had gone, but he hadn't missed it. The fact that the business had been continually growing was largely due to the fact that he had been associated with people from whom he had never experienced anything but the utmost loyalty, hard work and enthusiasm. It had seemed to the directors that rather than suggest some transitory form of celebration the ideal way would be to find some new line of departure in the improvement of working conditions. The directors had decided that hereafter all those members of the staff with a record of five years' service should be entitled to an extra holiday every two months, and those with ten years' service should be similarly entitled to an extra holiday every month. Colonel Bromhead concluded by thanking them all deeply for their good wishes and congratulations and the handsome gifts. (Applause.)

Before he sat down he wished to mention one thing. On such an occasion as this they could not forget the association of M. Gaumont as a founder of the company, and, accordingly, they had that day sent a telegram of good wishes and congratula-

(Continued at foot of page 20.)

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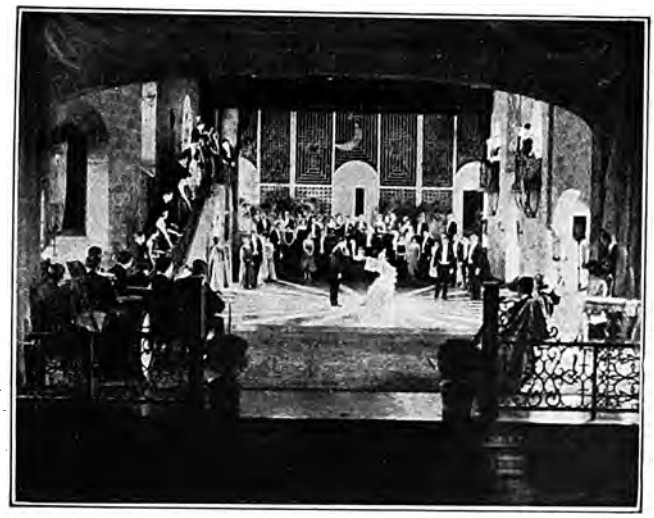

SCENE FROM "THE PURPLE PHIAL." (FOX.)

Round the I

Activities and Projects

THE WALTURDAW COMPANY, LTD., have pleasure in announcing that the prize of £25 which they offered to the exhibitor or viewer who, in the opinion of the editors of the Trade Press, submitted the best title for "April Showers," has been awarded to Mr. H. B. Harris, the Premier Electric Theatre, Woolwich, for the title "Life's Lottery." The Walturdaw Company thank those exhibitors and viewers who submitted titles, and congratulate Mr. Harris on his success. "April Showers," a "Preferred" picture, commenced its series of trade shows last July, and features Colleen Moore and Kenneth Harlan.

Special Music for "If Winter Comes."

In conjunction with the Fox film version of A. S. M. Hutchinson's "If Winter Comes," a special edition of the song has been prepared by the publishers, Messrs. Ascherberg, Hopwood and Crewe, 16, Mortimer Street, London, W.1. At the Palace Theatre, London, where the picture is now being shown for a special season, the song has been incorporated in the prologue and is sung by Richard Ripley, the well-known tenor.

Exploiting "His Brother's Wife."

For their "Preferred" picture, "His Brother's Wife," Walturdaw's have produced an exploitation book which it will pay all exhibitors to study. Those who were present at the trade show at the New Gallery or the halls in the provinces where this picture was shown, will remember the atmospheric presentation which was given, and will be specially interested in the page in this campaign book which details the whole business. Another page gives the musical suggestions compiled by the New Gallery musical director, which were found so helpful, while the last three pages give illustrations of the pictorial matter available. A questionnaire is printed on the last page, to be filled up by exhibitors wishing to avail themselves of the best technical advice, Walturdaw's offering to suggest the best methods of presenting when in possession of the necessary details.

Gaumont Fine Art Coloured Stills.

For "Love, Life and Laughter," released in October, and other big productions, the Gaumont Company, Ltd., is issuing beautiful coloured stills far ahead of anything attempted in this direction before. Each of the stills is really an individual work of art, being hand coloured by a miniature portrait artist. The important item is that the colours and the method of applying them are entirely new in this class of work, and the colours will not fade as aniline dye colours do. Another satisfactory item of news for the exhibitor is that although these stills cost more than double the price of ordinary black and white stills, the Gaumont Company, Ltd., does not propose to make any increase in the hiring fees. Sixteen different subjects in all have been treated by this new process, and a set is now on view in Denman Street and at all the branches of the company.

General Kinema Films' Autumn Activities.

General Kinema Films are now starting activities for the autumn, and the first trade show is with an exceptional American production, entitled "For You, My Boy." The company have procured this film at a large expense, and are having a trade show of it at the Shaftesbury Pavilion on Tuesday, October 2, at 11-15 a.m.

Abe and Mawruss.

"Potash and Perlmutter," the Samuel Goldwyn picturisation of the famous Montague Glass stories, which achieved remarkable success in stage production both here and abroad, is a notable feature in Associated First National January releases, and under that firm's system of "pre-release" pre-

BETTY COMPSON IN "THE BONDED WOMAN."

Betty Compson's latest Paramount vehicle, "The Bonded Woman," is a thrilling story of the sea, opening with a shipwreck and carrying the spectator to Australia, Honolulu, and the South Seas. Although it is said to be lavishly produced, the story is essentially one of "plain folks." It is taken from a novel by John Fleming Wilson, and was directed by Philip E. Rosen. There are two popular leading men in the cast—John Bowers and Richard Dix. The picture will be trade shown by Famous-Lasky on Tuesday, September 25, at the New Gallery Kinema, at 11 a.m.

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ondon Trade.

of the Renting Houses.

sentation, will, it is expected, be specially shown in certain key-city kinemas during October. "Potash and Perlmutter" was produced under the supervision of the author, with Clarence Badger directing. The original character creators, Barney Bernard and Alexander Carr, enact the two principal male characters, Potash and Perlmutter, with Vera Gordon as co-star. Martha Mansfield, a star of no little consequence, enacts the rôle of the model. Hope Sutherland, another of the original cast, a beautiful young brunette, plays the part of Potash's daughter, while Leo Donnelly does the same part he created on the stage. Jerry Devine, the freckled little artiste, is to be seen in the part of the office boy, around whom so many situations revolve. Elsie Lawson and Eduard Durand complete the cast. Montague Glass, author of the play, is responsible for the titling.

New Allen Holubar Production.

Exhibitors who did big business with First National's Allen Holubar production, "Man—Woman—Marriage" and "Hurricane's Gal," will be glad to hear that this director has completed a further picture, in which his clever and attractive wife, Dorothy Phillips, is starred. Adapted from Jeffrey Deprend's story, "The White Frontier," it tells of a woman, scarred by scandal, who seeks the loneliness of Canadian frozen wastes in order to forget the humiliation she has undergone. A series of swiftly moving events serve to bring the characters once more into conflict however, even in this out of the way spot. Stated to be chock full of particularly dazzling and dramatic situations, "Slander the Woman" is, in the opinion of First National officials, one of the best films yet turned out by the Holubar-Phillips combination. The picture will be trade shown at 37-39, Oxford Street, on Tuesday, September 25, and Wednesday, September 26, and later throughout the provinces.

New W. W. Jacobs' Pictures.

The unrivalled success of their film stories from the works of W. W. Jacobs has encouraged Artistic Films to make a series of two-reel stories by the same author, and a trade show of the first three of such productions will be held at the New Gallery Kinema, Regent Street, W., on October 4. The names of the subjects in two-reel form are: "The Constable's Move," "An Odd Freak," "The Convert," "Dixon's Return," "The Boatswain's Mate," and "Lawyer Quince." "The Monkey's Paw," one of the most thrilling dramas ever screened, also from the pen of the same author, is being released throughout the country this month, and meeting with unprecedented success.

"Legally Dead."

European Motion Picture Co., Ltd., will trade show at the West End Cinema on Wednesday, September 26, at 11 a.m., the special Universal production, entitled "Legally Dead," starring Milton Sills and Claire Adams. It introduces for the first time in motion pictures a scientific marvel which has been used with success in restoring to life men, who, according to all medical tests, had ceased to live. That little known drug, adrenaline, is, it is said, used in restoring a man hung for a crime of which it was proved he was innocent. The proof of his innocence came, apparently, too late, and adrenaline was used as a forlorn hope to restore life, with success. A similar case recently reported in the Press is vouched for by two specialists at St. Bartholomew's Hospital.

SCENE FROM "POTASH AND PERLMUTTER." (First National)

Granger Film Week Subjects.

Granger's have four attractive short subjects available for the All-British Film Week, which should be found most attractive. "Harvest of the Sea" is an excellent record of the British fisheries. "Canterbury" and "Windsor" are two interesting films dealing with those historic towns, and "A Great Enterprise" is the little wonder film of F. N. Pickett's great post-war achievement in the war areas. The film is a monumental tribute to British genius and enterprise, and an unexampled lesson to the younger generation of what can be done by sheer grit, initiative, and the will to accomplish. Exhibitors would do well to get in touch with Granger's Exclusives before filling in their Film Week dates for British short subjects.

GAUMONT CAMERAMAN WINS FIRST R.P.S. AWARD

AT the sixty-eighth annual exhibition of the Royal Photographic Society, at 35, Russell Square, London, W.C.1, which opened on Monday, September 17, it is interesting to note that of the two medals awarded to the kinematography section, one goes to Mr. W. G. Gimber, cameraman of the Gaumont Company, Ltd.

It is indeed gratifying to learn that, as this is the first time all kinematographers have been granted this opportunity of displaying their work at the above society's exhibition, out of close upon sixty entries one of the honours falls to one of the oldest members of the Gaumont Company's staff.

"LOVE IS AN AWFUL THING"

The Charlie's Aunt of the Screen, featuring

OWEN MOORE.

Trade Show: The Alhambra, Oct. 5, 11 a.m.

Distributed by F.B.O.

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BARROW-IN-FURNESS NOTES

FROM OUR OWN CORRESPONDENT.

THE Salthouse Pavilion has been leased to a Preston firm and will open shortly under this new management. The old company is in liquidation, and the shareholders, many of whom are working men who had saved a little capital during the war and invested it in the theatre, have lost every penny they put into it. This, of course, was largely due to the trade slump which has now prevailed in Barrow for three years. The only people who have made anything out of the Pavilion are the Government, in the shape of Entertainments Tax. Many of the working-men shareholders not only lost their capital, but have been out of work themselves for many months owing to slackness at the shipyard, so that they have been pretty badly hit. The Salthouse Pavilion also suffered from two law suits, which should be a warning to others to keep out of the Court if at all possible.

* * *

Considering the bad times, the other kinemas in Barrow are doing fairly good business. The Coliseum and Gaiety, two of the largest in the town, have resumed their daily matinees. Local managers welcome the return of Winter Time, or, at all events, the departure of Summer Time. The only element in their favour during the past summer so-called has been the lack of summer weather.

* * *

The Barrow Corporation have passed plans for a new theatre for Messrs. C. and M. Routledge, but it is not expected that any building operations will be commenced while trade is so depressed. The Empire Cinema Co., which was formed before the slump, is also waiting for the return of better times. The site of their proposed picture theatre is at present a common lodging house, but for all that it is one of the best in the town.

* * *

Some of the picture theatres in the Furness and South Cumberland district are having a pretty lean time just now owing to the depression in the iron and steel trades and the mining industry. One of the managers tells me they are just keeping their heads above water. The continuation of the boilermakers' dispute is having a serious effect in Barrow and district, and there is no sign of a settlement at present.

FIRST NATIONAL'S SPORTS CLUB

A VARIED PROGRAMME

ON Saturday last, September 15, Associated First National Pictures held their first annual house sports, at the Park Royal ground. A lengthy program of some twenty-one items, including, among others, a 100-yards' race, long jump, sack race, visitors' race, inter-department relay race, hat-trimming competition, three-legged race, obstacle race, half-mile race, etc., was the order of the afternoon. Among the successful contestants was Evans, of the dispatch department, being prominent as a winner of the long jump, 100 yards and obstacle race; while among the ladies Miss Rosier, of the booking department, also carried off several prizes. In the inter-department events, the booking department carried off both the relay race and the tug-o'-war, in the last item being assisted by the dispatch department against the rest of the house. In the absence of Mrs. Pugh, Mrs. Phillipson very kindly presented the prizes.

At the conclusion of the events at approximately 7-30 p.m., an excellent orchestra provided music, and dancing was indulged in until about 9 o'clock. Despite the inclemency of the weather, the participants felt that their first sports meeting had certainly been a success, in fact, a worthy successor to the other feat of athletic prowess, namely, the winning of tbe trade cricket cup, carried out by First National the previous Saturday.

VIEWS OF WITLEY PARK IN "IF WINTER COMES."

MOST of the reviews of the Fox film version of "If Winter Comes," which is now being shown for a special season at the Palace Theatre, London, have referred to the surpassing beauty of the backgrounds. This is particularly interesting in view of the fact that all the exterior scenes were filmed in this country last year, when Harry Millarde—the director—visited various old-world spots in search of suitable settings.

Some of the most effective scenes were taken at Witley Park, a typical English country residence, now owned by Lord Pirrie, and formerly notable through having Whittaker Wright, the fraudulent financer, as its owner. Although film photography had not previously been allowed in the grounds, special permission was granted Millarde to make full use of the extensive estate for his great picture.

GAUMONT'S QUARTER OF A CENTURY—*continued from page 17.*

tions from the directors and the staff to M. Gaumont in Paris. (Applause.)

Mr. Reginald Bromhead, in rising to express his thanks, also addressed the staff as "Friends," and said how deeply touched he was with the souvenirs, and more so for the kind remarks. His active connection with the company was of much more recent date than that of the Colonel's. He had been previously associated for some considerable time in his professional capacity as chartered accountant, and had, in fact, audited the first balance-sheet of the company. He had also been on the staff of the company for a short period in Cecil Court. He had taken over the reins of the business from Mr. Wood practically at a moment's notice during the war, and he had never forgotten the loyalty of the staff under the trying circumstances of those days, and the loyalty and keen enthusiasm of the staff since. No other firm, either here or in America, had such a staff record as theirs.

Mr. Stapleton then rose to say that he had pleasure in presenting Mr. E. Hobbs with an inscribed silver cigarette case, as a souvenir of the occasion and a memento of his record as the oldest employee of the firm.

At the conclusion of the ceremony Colonel Bromhead and Mr. Reginald Bromhead shook hands and personally thanked the individual members of the staff.

Subsequently a letter of appreciation addressed to all the heads of departments and signed by both Colonel Bromhead and Mr. Reginald Bromhead was circulated to the staff.

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Addition to The STOLL PROGRAMME

For the Season 1924 it is our intention to offer only pictures of the highest quality - good stories, produced by the finest brains, and featuring the most talented artists that money and experience can procure.

We progress. Stoll pictures outdistance those of the past. Our 1924 offerings will not be beaten by the world's best.

On the following pages is announced an addition to our first 1924 releases. Note the world-famous people who are appearing in these films; and you will admit they cannot fail to prove tremendous attractions for the British public.

Jeffrey Bernerd

STOLL

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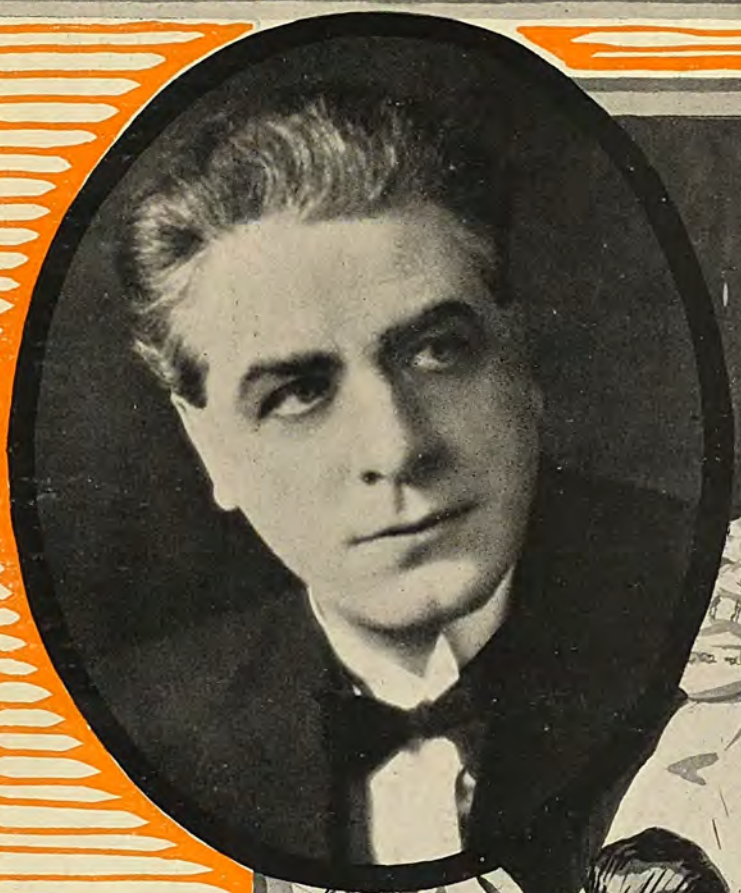
STOLLS present

"HENRY, KING



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OF NAVARRE"

starring

MATHESON LANG

supported by

ISOBEL ELSOM

Suggested by the stories of Alexandre Dumas.

Produced by - MAURICE ELVEY.

Scenario by Isabel Johnston.

STOLL

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STOLLS
present

"BECKET"

By
LORD ALFRED TENNYSON
starring
SIR FRANK BENSON

This was the last play in which Sir Henry Irving appeared, and he collapsed on the stage in the last act after quoting:—

"'Into Thy Hands Oh Lord Into Thy Hands!'"

Some scenes for this important picture were actually reconstructed in the precincts and cloisters of Canterbury Cathedral and D^r. Mason, the Vice Dean said in regard to them -

"I can see no objection to the taking of the film from a religious point of view. The players carried out their work in a serious and reverential manner"

Produced by
GEORGE RIDGWELL.

STOLL

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The STOLL POLICY

The important Stoll Pictures listed on the preceding pages are being made exclusively for Picture Theatres. They will not be offered to legitimate theatres. That is our definite policy.

We are convinced that the Picture Theatre Exhibitor is not merely the backbone but the life-blood of the film industry. We do not intend to saddle him with the heavy losses so often incurred on "West End" or other "Presentations".

We honestly believe the type of film we are now making is being clamoured for by the picture public. We are supporting the Exhibitor with good films. We confidently rely on the Picture Theatre man supporting us.

Jeffrey Bernerd

STOLL

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"Thick-eared Melodrama!"

Entertainment that has always been popular—Entertainment that made the name of G. R. Sims a household word with millions of people.

A. C. & R. C. BROMHEAD are presenting

"LIGHTS OF LONDON"

As Sims wrote it—"thick-eared melodrama"—entertainment that has always made money. See it at the NEW SCALA THEATRE Thursday, September 27th, at 11 a.m., and send your enquiries promptly to the Sole Distributors,

"Gaumont"

1898-1923

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Sept 27

On this day, Messrs present at the two of the biggest British

In the morning at 11 a.m. sharp

George R. Sims world famous melodrama

"LIGHTS OF LONDON"

with WANDA HAWLEY & NIGEL BARRIE

All enquiries to

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the red letter day of big British Pictures

A.C. & R.C. Bromhead will

New Scala Theatre [Tottenham Ct. Rd.]

attractions yet offered, viz:-

In the afternoon at 3 p.m. sharp

The WELSH-PEARSON production

"SQUIBS M.P."

Directed by GEORGE PEARSON & Featuring BETTY BALFOUR

"Gaumont"

1898-1923

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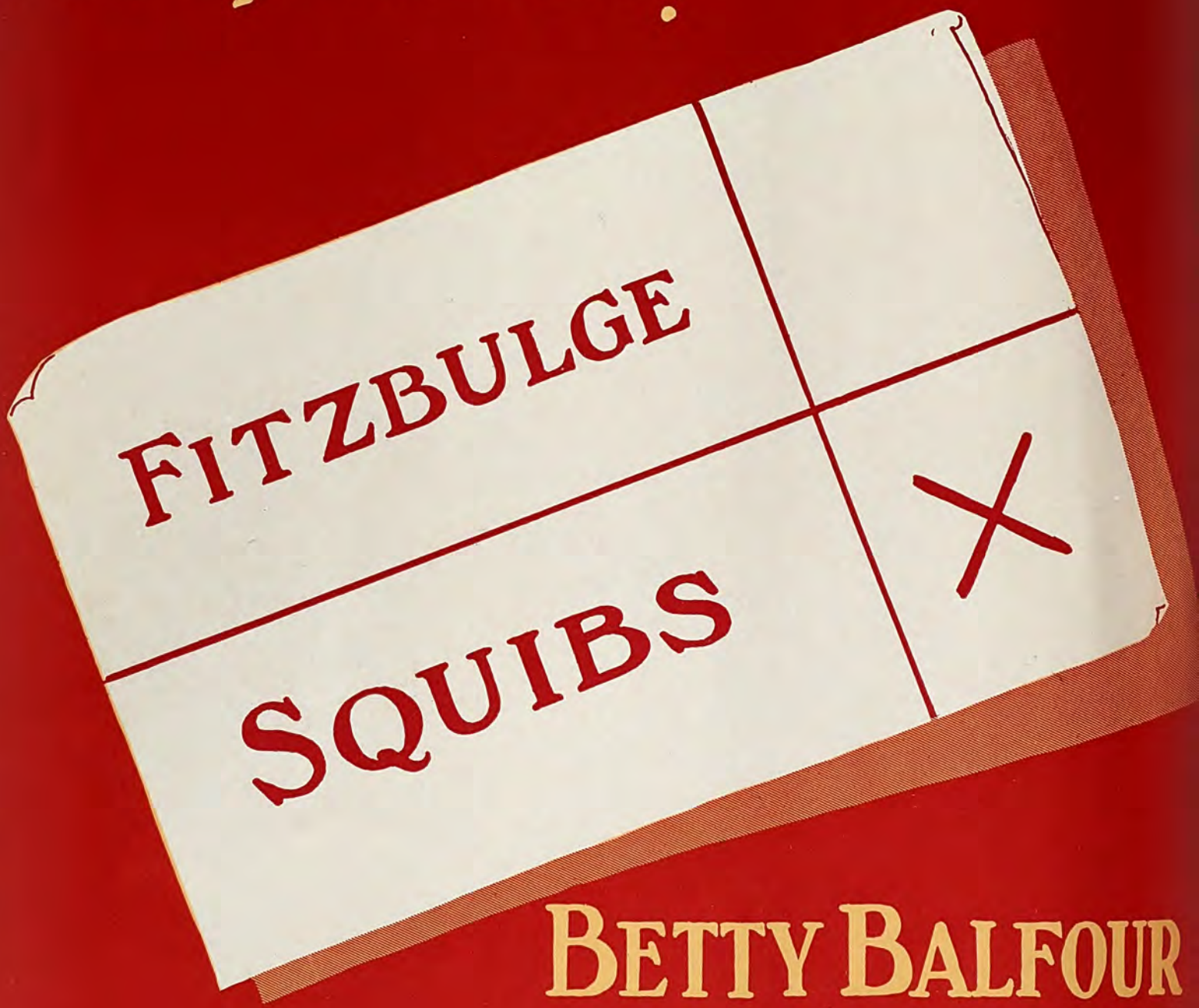
A Popular Vote!



BETTY BALFOUR

will romp home at the top of the Poll

as

"SQUIBS M.P."

Be in at the Count at

THE NEW SCALA THEATRE

[Tottenham Court Rd.]

Thurs. Sept 27th at 3 P.M.

WELSH PEARSON

PRODUCTION

Sole Distributors

"GAUMONT"

1898 – 1923

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C.E.A. MEETING—*continued from page* 11.

consideration of the C.E.A., and he moved that it be approved.

Mr. F. W. Morrison, in seconding the resolution, said the constitution was so admirably drawn that there was little room left for discussion. If they could get the gentleman who framed that constitution to frame a Standard Contract there would be every chance of obtaining an equitable document.

The constitution was unanimously approved.

Railway Rates.

Mr. F. L. Wacks drew attention to this subject. Although it did not affect large centres like London, Birmingham, and Liverpool, it was a matter of greatest importance to the smaller towns throughout the whole kingdom, and as the Council constituted itself the guardian of the industry he maintained that it should look after the people in the smaller towns just as much as if they were in the larger cities. There were two rates of carriage for the conveyance of films by passenger train: (1) General Parcel Scale, (2) Owners' Risk Scale (both of which include collection and delivery). The claims fell under two heads, viz., Rebate for collecting and delivering films to and from railway station. Owing to the delivery of films by railway companies, generally 11 a.m., and the early collection of traffic by passenger trains (last collection 4 p.m.) it had become the practice for kinema exhibitors to collect their films from the railway station and to deliver the films after exhibiting to the railway station, and for which service the railway companies made no rebate on their charges for carriage.

The second claim was for the abolition of the existing 50 per cent. excess on the carriage of films by passenger train. In addition to the scale of charges an excess charge of 50 per cent. was made by the railway companies on the carriage of films. He contended this 50 per cent. was unfair and unjust, as the metal case in which the film was packed represented more than 60 per cent. of the gross weight; not only was the 50 per cent. excess charged on the film and metal spool, but also on the metal case. In case of films of 2,000 feet the gross weight was 20lbs., the net weight of the empty metal case was 11 lbs., the net weight of film and metal spool was 9 lbs. It would thus be seen that for carrying less than 9 lbs. of film the railway company charged for 20 lbs. plus 50 per cent. excess. The metal cases were made to conform to the railway companies' regulations, and this being done, the excess of 50 per cent. on the carriage should be abolished.

It was estimated that at the lowest the amount paid to the railway companies in Great Britain for the carriage of films was £250,000 per annum, which meant that the exhibitors may be said to be overcharged by the railway companies £80,000 per annum on this one item.

The railway companies' charges include delivery and collection of films, and as this duty is performed by the exhibitors they are entitled to a rebate for the work from which they are relieving the railway companies, and which at a low estimate would approximate £10,000 per annum.

Their case in this connection was stronger because the railway companies had arrangements with contractors to deliver packages at so much per packet, very often it was a matter of 2d. per packet. When an exhibitor collected a film the railway company was saved this sum, and it was not a question of there being any standing charge because it was the contractor who provided the transport and whose services were not utilised.

Mr. F. L. Wacks moved:

"That this meeting of the General Council of the C.E.A. hereby authorises its solicitor to raise objections with the Railway Rates Tribunal to the rates fixed by railway companies for the carriage of films by passenger train on the grounds:

"(1) That a rebate shall be allowed exhibitors for delivering and collecting films at railway stations.

"(2) Abolition of the existing excess of 50 per cent. on the carriage of films by passenger train.

"Any other matter affecting the transit of films. That the said objections shall be lodged with the Railway Rates Tribunal before October 15, 1923."

Mr. F. W. Morrison seconded the resolution, which was carried unanimously.

It was resolved:

"That the President and Secretary should communicate with the K.R.S. and urge them to pass a similar resolution, but that Mr. Norman Hart should lodge an objection before October 15, 1923."

Function to Mr. Will H. Hays.

It was resolved:

"That the President, Vice-President, and General Secretary be given full powers to deal with this matter, and to act as they thought fit."

New Members.

Thirty-four new members were duly balloted for and enrolled.

Next Meeting.

It was resolved:

"That the next meeting should be held in London on Monday, October 22."

Presentation to Assistant Secretary.

Major A. J. Gale, O.B.E., J.P., said that the assistant secretary had been married since their last meeting. He expressed his best wishes for the future of the assistant secretary and his wife, and made him a presentation which had been contributed by various members of the General Council.

The Assistant Secretary returned thanks. The proceedings then terminated.

"CHU CHIN CHOW" PREMIER AT MARBLE ARCH PAVILION

PROMINENT FILM PERSONALITIES PRESENT

An unprecedented gathering of stars, producers, and leading figures in the British and American film industry was present at the first night performance of the Graham-Wilcox production, "Chu-Chin-Chow" at The Pavilion, Marble Arch, W.1., on Monday last. Among those present were: Mr. Will Hays, Mr. Carl Laemmle, Mr. Sol Lesser, Sir W. Savory, Sir Charles Wilcox, Sir Thomas Beecham, Sir A. de Courcy Moore, Sir A. Cory Wright, Miss Betty Blythe, Mr. Paul Scarden, Miss Betty Compson, Mr. Thurston Hall, Miss Ivy Duke, Mr. Guy Newall, Miss Flora le Breton, Mr. Henry Edwards, Miss Chrissie White, Mr. Clive Brooke, Mr. Herbert Langley, Miss Eva Moore, Mr. Maurice Elvey, Miss Ethel Levey, Mr. Graham White, Miss Violet Essex, Miss Margery Essex, Miss Florence Carson, Lady Bowyer, Mr Frederic Norton, Miss Margaret Leahy, Lady Bernard, Mr. Judd Green, Mr. Randall Ayrton, Mlle. Clyne Dacia, Miss Hilda Bayley, and Mr. Olaf Hytten.

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CLEVER SHOWMANSHIP AT CHELTENHAM

REPRODUCED here is a photograph of the excellent street display arranged by Mr. Shenton, of the Palace, Cheltenham, in connection with his showing of First National's Norma Talmadge subject, "The Voice from the Minaret." As will be seen from the photograph, the display consisted of a large float twelve feet in length, six feet wide, fifteen feet high, a local artist being responsible for the decorative scheme, under Mr. Shenton's direction. Seated in front of the golden Minaret was an Eastern Muezzin, or priest, who called the public to prayer, in Arabic, four Egyptians, representing worshippers, being on the front part of the wagon,

the whole being surrounded with palms and coloured flowers, Egyptian scrolls, etc., and suitable billing matter advertising the production. Mr. Shenton states that the stunt was the talk of the town, and that very big business resulted with the First National picture, as a result of his keen showmanship.

MARY PICKFORD AS ROSITA.
Her forthcoming production with Allied Artists.

"THE PILGRIM" SUCCESS IN LEEDS

THE Savoy Theatre, Leeds, reports excellent business with the latest Chaplin picture, "The Pilgrim," as the following letter from F. W. Moore (the secretary) to Pearl Films, Leeds Branch, proves:

"Our six days' run of the above subject at our Savoy Theatre has been an outstanding success, especially seeing that the run was a concurrent one, and this picture is undoubtedly a 'real house-packer.' The first three days were played to capacity, and our greatest trouble was to get the public out, as they showed a keen desire to remain in and see it again. Very many thanks for all your kind help and assistance."

A PENITENTIARY "PILGRIM."

The Rink Cinema, Finsbury Park, exploited "The Pilgrim" in a novel manner. A prison cell was built in the entrance hall with a Charlie Chaplin figure within. Burglars attempted an entry into the Rink during the run of the film, but fled empty handed, possibly taking the cell as an omen.

AROUND THE WORLD IN EIGHTEEN DAYS.

READERS of Jules Verne's famous romance of thirty years ago, "Around the World in Eighty Days," will hardly be surprised that in these days of modern aircraft, fast expresses and fast steamships, that the time record for encircling the globe can be considerably reduced. The Universal serial, "Around the World in Eighteen Days," starring William Desmond and Laura La Plante, shows how the journey from New York to London, Paris, Monte Carlo, Constantinople, Yokohama and back to New York was accomplished in 18 days by aeroplane, submarine, fast express, camel and motor-cycle, amidst thrills that keep a picture audience gasping. William Desmond plays the part of Phineas Fogg the third, and grandson of Phineas Fogg who travelled the globe in Jules Verne's "Around the World in Eighty Days."

WILLIAM FOX WANTS BRIGHT INTEREST FILMS.

AN important announcement from the headquarters of the Fox Co. in America states that they will pay liberal prices for short, entertaining moving pictures of actual life in any part of the world. The quaint, the picturesque, the startling and thrilling, the unique, the laughable; the adventures and eccentricities of men and women, the charm of little children, the appeal of animals, the lure of the outdoors, the romance of science and industry; the drama of sea, desert and jungle—this is what is wanted.

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Now Showing Palace Theatre London

Overwhelming Success of

If Winter Comes"

The Fox Film Version of
A.S.M. Hutchinson's Famous Novel

" Read the Wonderful Press Tributes on the last page of this Supplement ! "

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The Thrills of a Thousand Pic
Mystery! Intrigue! Sus

William Fox
presents
this thrilling screen version of Lincoln
Sensational Melodrama

The Purple Trial

With all Star Cast

The Trade Show of this great Thrill-a-Minute Melod
will be held at the
PALACE THEATRE, Mon. Sept. 24, at 11

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tures packed into one!
pense! Romance!

Pirates!
Torpedoes!
Submarines!
Warships!
Aeroplanes!
High Explosives
versus
Love.

Ten times more thrilling
than the great melodrama "The Fast Mail,"
also by the same author.

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William Fox

presents

"Yes We Have No Temper"

A

FOX SPECIAL

SUPER

Production

with

All Star Cast

Trade Show : Palace Theatre, Wednesday, September 26, at 11 a.m.

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DISCOVERED!
Something entirely unusual in the way of screen entertainment... Make a special note of the Trade Show date of this Fox "Special Super" Production.
What the Critics say—
"A feature which should find welcome with every class of patron and keep a steady stream in front of the box-office window."
—Moving Picture World."
"An hour of first-rate screen entertainment."
—Don Allen in N.Y. Evening World.
"It has everything, fast action, thrills, romance, pretty girls, fun and attractive settings."
—Motion Picture News.
TRADE SHOW:
PALACE THEATRE,
Wednesday September 26,
at 11 a.m.
FOX FILM CO., LTD.,
FOX
INDEPENDENCE & STRENGTH
13 Berners St., W.1.

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Striking Press Tributes

to

"IF WINTER COMES."

"A great success . . . . the strongest dramatic fare we have had for some time."—*Evening News.*

"Eloquent acting of Percy Marmont. Mr. Millarde has done a big and beautiful thing for cinematograph art, and something which gives new hope for its future."—*Evening Standard.*

"A great peformance."—*Daily Mirror.*

"Frankly a masterpiece, this Niagara of picture emotions."—*Daily Express.*

"Striking screen version . . . . the spectator falls under the spell of Mr. Hutchinson's story most skilfully reproduced on the screen."—*Daily Telegraph.*

"Artistically and emotionally an outstanding picture."—*Daily Graphic.*

"Even those who did not like the book will be pleased with the film." *The Times.*

"A very moving film . . . . an absolutely faithful rendering . . . . English Actor's fine performance."—*Daily News.*

"A triumphant success!"—*Bioscope.*

"A film of the very highest class . . . . one of the most remarkable film adaptations of a novel ever presented . . . . there was no mistaking the appreciation of the audience who gave the film a magnificent reception—very well deserved."—*Pall Mall Gazette.*

"An unqualified success."—*Kine Weekly.*

"In no instance do I ever recall such an amazing performance as Mr. Marmont gives in this photoplay, and small wonder it was that on Monday night when the film was presented at the Palace Theatre, the vast audience were literally swept off their feet . . . . a veritable whirlwind of emotion . . . . The Fox Film Company have made a tremendous picture, and it is a film that, in my opinion, will be one of the greatest moneymakers ever shown on the screen." —*Moving Picture News.*

"The Picture is undoubtedly a first-rate offering for all classes. The ladies will love it, and everyone will enjoy it."—*Impartial Film Report.*

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"Is Divorce A Failure"

TRADE SHOW
SCALA THEATRE
Charlotte St. W.
Monday October 1st
at 3 p.m.

BY AND WITH
Leah Baird

V & F
FILM SERVICE LTD.
74-76. OLD COMPTON ST. W.1.
PHONES:-REGENT-5733-4-5.

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"WOMAN T

TRADE SHOW

W. & F. HAVE ARRANGE

GRAHAM CUT

"WOMAN T

B

MICHAEL

STA

BETTY C

TWO WEEKS' SPECIAL

MARBLE ARCH

NOVEMBER

PHOTO. ERNEST H. MILLS

THE GENERAL

"WOMAN T

FEBRUA

BRITISH

"WOMAN TO WOMAN"

IS

THE

BRITISH FILM

FOR

BRITISH FILM WEEK

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O WOMAN"

CANCELLED

TO PRE-RELEASE THE

S PRODUCTION

O WOMAN"

MORTON

RING

OMPSON

PREMIER PRESENTATION

PAVILION,

12, 1923.

RELEASE DATE OF

O WOMAN"

RY 4, 1924.

ILM WEEK.

PHOTO, ERNEST H MILLS

Sole Distributors for U.K.

W. & F.

FILM SERVICE, LTD.,

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AMERICAN COMPOSERS AND EXHIBITORS

CONFERENCE TO COMPOSE DIFFERENCES

AMERICAN exhibitors have had much the same difficulty regarding musical performances as their British colleagues. At a recent conference held between the American Society of Composers, Authors, and Publishers, represented by Mr. E. C. Mills, chairman of its Advisory Committee, and the officers and members of the Board of Directors of the Motion Picture Theatre Owners of America, during its sessions at Altantic City, the first negotiations were undertaken in steps that hold promise of relieving this situation of much misunderstanding.

Mr. Mills stated that it was apparent to all concerned that in the present situation, involving continued litigation, there was an entirely useless and wasteful expenditure of time and money by both sides. He made it clear that he did not favour present processes if some more agreeable and better way of handling the matter could be devised. He insisted, however, that the theatre-owners should pay licence fees to the Society if they used the copyrighted music of its members in their theatres.

The officers and directors of the Motion Picture Theatre Owners of America took issue with him on the point of the justice and equity of licence fees being charged for the public performance of music in the motion-picture theatres, claiming that the direct benefit to the members of the Society through the playing of their compositions was such as more than compensated them for the grant of the right to publicly perform the same. Its direct result was to increase the popularity of the music, create a demand for the sheet copies, records and rolls; and it was suggested that instead of the theatres paying the copyright proprietors, the latter should actually pay the former, in consideration of the very valuable service thus rendered.

The suggestion was then made and developed, that possibly a mutually agreeable arrangement might be made whereby the copyright proprietors might be given co-operation by the theatre owners in a systematic, thorough and inclusive "plug" for their compositions, of such tangible value from the exploitation standpoint that they might well afford to relinquish so-called "performing rights," in consideration of the service thus to be rendered.

Finally, an arrangement was made and mutually agreed to, that a committee would be appointed by the Motion Picture Theatre Owners of America to confer with the Advisory Committee of the American Society of Composers, Authors, and Publishers, on ways and means of resolving the entire situation in mutual accord and harmony.

It was also agreed by Mr. Mills, on behalf of the Society, that, pending the negotiations of the committees, no suits would actually be filed as against any member-theatre of the Motion Picture Theatre Owners of America who is not now paying a licence fee to the Society, the entire situation remaining in abeyance pending conclusion of the committee's conferences.

"MIRIAM ROZELLA."

AFTER a great deal of difficulty, Messrs. Astra-National Productions, Ltd., have finally completed the cast for their forthcoming production, the film version of J. B. Farjeon's novel, "Miriam Rozella." The cast includes: Miss Moya McGill as Miriam Rozella, Miss Ellaline Terriss as Mrs. Rozella, Miss Gertrude McCoy as Kate Davenport, Miss Mary Brough as Sarah Young, Mr. Owen Nares as Randolph Randolph, Mr. Ben Webster as Lord Laverock, Mr. Russell Thorndyke as Crewe Stevens.

IS THE "STUNT" PICTURE PLAYED OUT?

A QUESTION RAISED BY "HUTCH STIRS 'EM UP"

THIS is a question which many exhibitors must frequently ask themselves. In the early days of the trade the query could not have been asked at all, for the simple reason that hair-raising feats were among the most popular items in any film program. Since then there has been a good deal of this kind of picture, and it may, therefore, be fairly asked whether it has now seen its day. The answer is, however, that it all depends.

HURRICANE HUTCH.

It depends, in the first place, on who is doing the "stunts," and, in the second place, whether the picture is merely "stunt"—and nothing more. There can be no question but that a subject which relies solely upon perilous tricks for its effects has not the same vogue as before. The "stunts" are still popular, but they must be subordinate to, and part of, a good story. Given that, there is still no better box-office attraction.

This, it may be mentioned, was the object aimed at, and successfully achieved, by Ideal in their thrilling new subject, "Hutch Stirs 'Em Up." Here was a case in which "stunts" were multiplied in swift succession, but Ideal took care not to make them the one appeal in the film. They are, after all, only incidents in an exciting story—a fight between the modern Wild West and the old English country village. That combination, set in delightful Devon lanes and woodland, makes the Ideal "stunt" picture, and there is no question but that the film will be thoroughly enjoyed by audiences throughout the country.

Produced in this way, the "stunt" picture is certainly not played out. As we have said above, however, a great deal depends upon who the chief artiste is, and, of course, when it comes to that, there is no more popular actor than Charles Hutchison, the "Stunt King of the Movies."

As THE FILM RENTER pointed out in its recent review of the film, "Hutch thoroughly earns his money in this picture, and the clever introduction of the glider and the realistic climb on to the yacht by means of its anchor are two very thrilling incidents. But perhaps the greatest is the descent upon the rope from the cliffs overhanging the water; and Hutch, at the end of his long rope, manœuvring so that he shall swing on to the small bit of shore available, is also a thrilling bit of work."

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DULL? - SEE

"DULCY"

THE EXHIBITORS' HERALD says and you will say :—

"Long will they remember her in 'Dulcy.' Here is one of the funniest pictures you ever saw. It is a very careful adaptation of the successful stage comedy. It ranks among the best pictures of the season, and is one of the most delightful vehicles ever given to Miss Talmadge. 'Dulcy' puts her several rungs up the ladder toward everlasting fame."

Presented by Joseph M. Schenck.
Directed by Sidney A. Franklin
Director of "Smilin' Through" and "East is West"

Starring

CONSTANCE TALMADGE

It's the story of a delightful young wife who engulfs her husband in embarrassment through misguided ambition to help in his business affairs. Comedy enough to sustain convulsive laughter all the way through; and yet a touch of pathos to win your sympathy and play on the heart-strings. Directed by Sidney A. Franklin, who gave you "East is West" and "Smilin' Through." For cast it has, too, Jack Mulhall, Claude Gillingwater, Johnny Harron, May Wilson, Andre de Beranger, Anne Cornwall and Gilbert Douglas.

A FIRST NATIONAL JANUARY RELEASE

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"FERR

FROM THE THRILLING MYSTERY NOVEL,
"The Story of the Thirteen"
By BALZAC

Produced by - - - - GASTON RAVEL
Les Films Legrand Production.

With STEW
ELMIRE VAUTIER

Owned and Controlle

GRANGER'S E

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AGUS"

ART ROME
& RENÉ NAVARRE

LONDON TRADE SHOW:

NEW SCALA THEATRE,

Charlotte Street, W. 1.

Tuesday, September 25, at 3 p m.

PROVINCIAL TRADE SHOWS:

LEEDS.
Cinema Exchange, Tuesday, September 25, at 3-15 p.m.

BIRMINGHAM.
Scala Theatre, Smallbrook St., Wednesday, September 26, at 11 a.m.

SHEFFIELD.
Cinema House, Wednesday, September 26, at 11 a.m.

NEWCASTLE.
Empire Cinema, Thursday, September 27, at 11-15 a.m.

LIVERPOOL.
Futurist Pic. Hse., Friday, September 28, at 11 a.m.

MANCHESTER
Deansgate Pic. Hse., Tuesday, October 2, at 11-15 a.m.

GLASGOW.
New Savoy Pic. Hse., Thursday, October 4, at 11 a.m.

CARDIFF.
Cinema, Queen St., Friday, October 5, at 11-30 a.m.

NOTTINGHAM.
Scala Theatre, Market St., Wednesday, October 10, at 11 a.m.

d Throughout the United Kingdom by

CLUSIVES LTD.

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The Latest Releases of Baby Peggy

Peg o' the Movies

The £1,000,000 Baby Comedienne.

Carmen Jr.

Enormous Success
AT THE OPENING OF
THE NEW TIVOLI, STRAND, W.C.

Sweetie

The Press say:

"TRIUMPH OF BABY PEGGY.
Baby Peggy, the three-year-old comedienne who is already making a fortune on the films, was the favourite of the evening."—*Daily Sketch.*

"She leaves all superlatives far behind. Hail to Baby Peggy!"—*Sunday Chronicle.*

"'PEG O' THE MOVIES,' the first of the Baby Peggy comedies—a fascinating picture."—*Daily Graphic.*

"BABY PEGGY is three years old, and already near the top of her profession! She is very amusing in a short film called 'PEG O' THE MOVIES.'"—*Westminster Gazette.*

"The delightful BABY PEGGY comedies!"—*Daily Express.*

"THREE-YEAR-OLD ARTISTE.
Baby Peggy made her film début to Londoners in 'PEG O' THE MOVIES.' She is a fascinating child, full of fun, and her tiny stature enables her to get into all sorts of unexpected places."—*Daily News.*

The Kid Reporter

Each Comedy in Two Reels.

SOLD IN A SERIES OF SIX.

Released once a month.

Taking Orders

Tips

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Round the Manchester Trade.

♣ THE WEEK'S ♣ ACTIVITIES IN THE NORTHERN CENTRE

Local C.E.A. and the Tax: "Direct Action" Urged—Fox's Big Program—Fuller's Busy Week—Lester in the Limelight—Renters' Activities—Changes & Appointments.

♣ ♣ By ♣ ♣ "THE FILM RENTER" REPRESENTATIVE

THE M.P.s who broke their pledged word to the trade over the Entertainments Tax would have heard some straight Lancashire talk if they had been present at the Manchester C.E.A. meeting last Friday. Mr. Remer, the Macclesfield M.P., especially, came in for some rough handling. As Mr. Stephenson, the chairman, remarked, the trade had better deal with people who refused to support them than with those who promised and then, at the crucial moment, either betrayed or fled.

Pledges and the Party Machine.

Disillusioned by this Parliamentary "let-down" Mr. Turner came to the conclusion that for the kinema industry to trouble about political representation was a waste of time and money. The Chairman, on the other hand, was optimistic enough to hope that the increase in the number of members who had voted for the abolition of the tax in the last division in the House was a good augury for future success. He suggested that the failure of Tory members to honour their pledge had enhanced the prestige of the Labour Party among exhibitors, as Labour had shown itself solid for abolition. Perhaps Mr. Turner, however (and others besides) would not be unduly elated by the action of the Opposition in this respect. Possibly, if Labour had been in power and the Government had considered it necessary to retain the tax, in spite of pledges given by private members, many of those members would have answered to the official whip as readily as their opponents did on this occasion. There is a vast deal of difference, as a rule, between a candidate bidding for suffrage, and a member of Parliament obeying the party machine.

Impossibility of "Direct Action."

But even if the C.E.A. is well advised not to put too great a trust in politicians it is difficult to see how it could act in the spirit advocated with such fervour by Mr. Turner. He seemed to have the idea that the tax would never be thrown off until exhibitors took matters into their own hands and went in for "direct action"—"like the Irish and the Women Suffragists." The models held up to us are not very helpful. In the first place both the Irish Party and the Women's Party had a great volume of public opinion behind them. How much real public feeling on the tax question can exhibitors claim to have behind *them?* Very little, we are afraid. Does Mr. Turner suggest that exhibitors should go in for "moon-lighting" expeditions, or, when they had provoked the police by violent demonstrations outside the House of Commons, should chain themselves to the railings? The "constitutional" procedure of the Tax Committee may have struck some of the more revolutionary members of the C.E.A. as erring on the side of pusillanimity. But we are pretty sure that any "direct action" on the lines adumbrated by Mr. Turner would only succeed in bringing the whole trade into ridicule and contempt.

The Fox Winter Campaign.

With the opening of the Palace, London, last week, with "If Winter Comes," the Fox Film Co. may be said to have definitely entered on their big season. As readers are well aware, this picture has received a tremendous ovation, both from the public and the Press, while experienced film viewers from all over the United Kingdom who were present at the first performance are unanimous in the opinion that Fox have begun their 1923-24 winter campaign with a real super-attraction—and one, too, it might be added, with a very seasonable title.

New Dramas and Comedies.

Following on this event, the firm are to continue immediately with the subjects advertised in that colourful production entitled "Twenty Years of Progress," which, on its circulation among exhibitors recently, caused so much appreciative comment. Mr. Sutton Dawes notifies us that he has now made arrangements to recommence operations on his extensive trade show schedule for 1924, opening with "The Eleventh Hour" at the Royal on Wednesday next. At this show he will also screen the first of the new Imperial brand of Fox comedies, "The Two Johns." On Friday, the 28th, at the same theatre, "Soft Boiled" will be the chief attraction. The cast of this picture is headed by Tom Mix. and a "brand new style of entertainment" is promised. "Soft Boiled" will be supported by the first 1924 Sunshine Comedy, which rejoices in the name of "Apple Sauce." In addition to these fixtures Mr. Dawes has arranged a long series of weekly trade shows at the Oxford Street Picture House for Wednesday mornings, beginning October 10. Announcements concerning these further items on the Fox program will be made in these pages from time to time.

Busy Week for Fullers.

Fuller's Exclusives have a busy week in prospect. Two big films and four trade shows have to be negotiated, and the following week also promises a special feature, of which more anon. The first Richard Talmadge production, "The Unknown," is booked for the Deansgate, Manchester, on Tuesday, and for the Scala, Liverpool, on Thursday; while at the latter house "The Woman Who Obeyed" will be shown on Tuesday, coming on to the Royal, Manchester, on Friday. Mr. Fuller, who was present at the London trade show of "The Woman Who Obeyed," says that he has rarely heard such applause as followed the screening of this Astra-National production.

(*Continued on page 52.*)

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55 0-0.

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Meeting of Manchester C.E.A.

M.P.'s Who Broke Their Pledges—Wanted: Forcible Action to Remove Tax—Resolution Against Sharing Terms

From our Manchester Representative

THE General Quarterly Meeting of the Manchester Branch of the C.E.A. was held on Friday afternoon, September 14, at the Victoria Hotel. The meeting, which was rather poorly attended, was presided over by Mr. W. Stephenson, the chairman of the branch, Mr. Fred Carlton, the secretary and organiser also being in attendance.

It was announced that several additions to the membership had been made since the last meeting, among them being Mr. Len Bailey, representing nine halls.

British Film Week.

Members were asked to note that the date fixed for the All-British Film Week in Lancashire and Cheshire was February 11—16, 1924.

M.P.'s Broken Pledges.

In a discussion on the way the trade had been let down by members of Parliament over the matter of the tax, the Chairman mentioned that the action—and explanation—of Mr. Remer, the Macclesfield M.P., in regard to this question, had undoubtedly prejudiced his position in the constituency. The Labour Party were wholehearted supporters of tax abolition, and their attitude had materially added to the prestige of the Labour people in Macclesfield. Mr. Remer was one of the large number of Tory members who had not kept their pledged word to the trade. He (the chairman) much preferred the candidates who had refused to give the pledge, as they knew where they were with them.

Mr. D. Turner said that the result of all the promises made at the election proved that political representation was simply a waste of time and money. They had got to act now on their own initiative. Unless they did something, however forcible, the tax would be on them for another twenty years. They should take a leaf out of the book of the Irish and the Women Suffragists.

Sharing Terms.

The Chairman said that the question of sharing terms was one of the most important with which the trade now had to deal. As presented by the renters it constituted a distinct menace to exhibitors. Personally, he was strongly opposed to sharing terms on the grounds, first, that the system would involve an unwarrantable interference with the exhibitors' business concerns, and second, because, on a fifty-fifty basis, as now proposed, it would be financially inequitable.

Mr. Carlton said that sharing terms was, of course, not entirely a new idea even in kinemas. The method already obtained, for instance, at one Manchester Theatre where, however, the theatre stipulated for £500 before the sharing began.

Mr. Len Bailey remarked that, on certain conditions, he would not be opposed to sharing terms. As regards the contention that renters would thereby get to know all about the exhibitors' takings, it was quite possible even now for them to obtain all the figures they wanted from the Customs and Excise Authorities. If the renters were prepared to deal fairly with them, and sharing terms could be worked on an equitable basis, he would not object to it on principle. What he would regard as reasonable sharing terms would be as follows:—If the average takings for the last three or four months worked out at, say, £200 per week, and the expenditure on feature films amounted to an average of £30 a week, he would not be averse to a renter coming to him and saying "On the first £200 I am prepared to take £30, and then a fair percentage over and above that amount." That, he thought, would be fair and reasonable to both parties.

Mr. J. H. Stansfield thought that the sharing terms proposals were only the thin end of the wedge, and another member pointed out that, if the principle were once admitted, the proportion demanded by the renters would gradually mount higher and higher until they would be round again at the same question of exorbitant prices that they were faced with now.

Eventually, it was moved by Mr. Turner and seconded by Mr. Mitchell. "That this branch is strongly opposed to sharing terms as it is understood to-day." The resolution was carried unanimously.

Simultaneous Signing.

Mr. Carlton said a meeting had just been held at headquarters to discuss the Standard Contract, but the report of it had not yet reached him. When it did he would circularise members, and a meeting would be called to consider both the Standard Contract and that drawn up by First National.

New Committee Members.

After sundry minor matters had been dealt with, it was proposed, seconded, and approved that Messrs. Len Bailey and H. Clegg should be elected as members of the committee in place of Messrs. Whiteley and O. Rothwell, retired.

Chairman and the City Council.

Mr. Carlton reminded members that Mr. Stephenson was standing for the Manchester City Council at the forthcoming Municipal Elections, and he hoped that they would assist his candidature in every way possible.

With a vote of thanks to the chairman the proceedings closed.

"LOVE IS AN AWFUL THING"

THE CHARLIE'S AUNT OF THE SCREEN.

Featuring OWEN MOORE.

DISTRIBUTED BY F.B.O.

Trade Show:

The Alhambra, October 5, 11 a.m.

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Requests the pleasure of your Company to view

"MIRRORS OF THE SOUL"

IN FIVE ACTS.

from the novel by C. NOBEL,

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LIVERPOOL,
Palais de Luxe, Lime Street,
Friday September 28,
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The Heart-gripping
with an ALL-STAR

London Trade Show:

SHAFTESBURY PAVILION,

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Provincial Shows:

BIRMINGHAM, Picture House, New Street, Sunday, October 7, at 7 p.m.

CARDIFF, Kinema Exchange, Friday, October 12, at 3 p.m.

LIVERPOOL, Scala, Wednesday, October 24, at 11 a.m.

MANCHESTER, Gaiety, Friday, October 26, at 11 a.m.

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"MY BOY"

Sensation of the year
American Cast : :

"For You My Boy" is replete with human interest and heart throbs, a sensational drama of emotional realism, based on that tense dramatic theme of **Fatherlove.** It is a picture that every Mother and Father will want to see because it will bring home to them, with the force of vivid circumstance, the oft neglected blessing of their own children.

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ROUND THE MANCHESTER TRADE—*Continued*

Lester in the Limelight.

Yesterday (Friday) " Wild Life Across the World " was given a trade show in Liverpool, and next Wednesday Mr. Albert Lester, who is handling the Cherry Kearton film in this territory, will screen a five-reel drama, entitled " Mirrors of the Soul," at the Deansgate, Manchester. This is a Nordisk production and presents a good plot with first-class acting. The same film will be shown at the Palais de Luxe, Liverpool, on Friday, the 28th. For the following week Mr. Lester has another proposition of equal value to put before exhibitors, of which further particulars in our next issue. Messrs. Hodson and Goddard are acting as Mr. Lester's agents on Merseyside.

Essay Competition for " Wildest Africa."

Educational circles in Manchester have been exceedingly interested in " Wildest Africa," which has topped the bill all the week at the Winter Gardens. Mr. Harris, of Capitol Productions, the controllers of this feature, has received many letters from headmasters and mistresses of schools, expressing the keenest interest in the picture, and inquiring for special terms of admission for their scholars. Next week Mr. Harris will show " Wildest Africa " at his own theatre, the Royal, Bolton, where he proposes organising an essay competition for his younger patrons. At the end of the week prizes for the best efforts will be distributed by the Mayor of Bolton. Other exhibitors booking this thrilling story in pictures, might be well-advised to follow Mr. Harris's example. Interest in a film of this kind is always stimulated and kept going when the audience is invited to express opinions of it in a competition.

" Love is an Awful Thing."

This does not sound like the title of a comedy, but Mr. Buhlerosan, of F.B.O., assures us that the forthcoming F.B.O. feature under this head is an entirely new style of comedy picture which is likely to intrigue Lancashire exhibitors and appeal very favourably to their patrons. It features Owen Moore. The Manchester trade show is fixed for Friday, October 5. Meanwhile, the F.B.O. chief is well satisfied with the reception accorded the Warner series of screen classics, two of which, " Rags to Riches " and " Main Street," have still to be shown. The trade show of the latter is down for Tuesday, October 2, at the Futurist.

Circusing " Circus Days."

Mr. A. E. Carreras, of the Theatre Royal, Manchester, where " Circus Days " played last week, went after business in true circus fashion with the current Jackie Coogan First National release. The Manchester local council has a strong objection to street parades and street displays, but Mr. Carreras overcame their opposition and sent out a young army of men dressed in clown costume, complete with make-up, at the same time utilising this crew to broadcast handbills and a special " Circus Days " throwaway, including a house-to-house delivery. The appearance and general make-up of the clowns attracted wide attention, especially in view of the fact that anything of a like nature is a very rare occurrence in the city of Manchester owing to the local restrictions. The Royal trebled its usual newspaper space, and put out 300 sixteen sheets in addition to its regular supply of lithograph material, and 10,000 special throwaways. Judging from reports, the box-office benefited abnormally from the extra exploitation, in which Mr. George King, the First National Exploitation representative sent from London, enthusiastically co-operated.

Mems of the Moment.

As from Thursday of this week (the 20th), all films returned from exhibitors to Goldwyn's are to be deposited at the firm's new dispatch premises, 35, Fountain Street, and not at the offices in Victoria Street. During October, Goldwyn's will be holding trade shows of four big pictures at the Theatre Royal.

* * *

It has been found necessary to alter the date of the trade show of " Safety Last," announced in our issue of last week for Wednesday, the 26th. Mr. Maxwell informs us that the Harold Lloyd comedy, together with the drama, " Deserted at the Altar," will now be shown at the Gaiety on Friday, the 28th, at 10-45 a.m. prompt.

* * *

Owing to the dissolution of the local staff of Hepworth's, Miss Cowburn, who has been with this company for nine years, is now open for another engagement. Altogether Miss Cowburn has had 12 years' experience in the renting business.

* * *

Another ex-member of the Hepworth Branch in Manchester (Mr. J. E. Gilchrist), we are glad to hear, has been engaged by the New Era Film Company, for which firm he is covering the Lancashire area.

* * *

Mr. Lauder, formerly manager of the Deansgate Picture House, Manchester, is now managing the Savoy, Farnworth.

* * *

Known as the " Irving of the screen," Monroe Salisbury plays the leading part in a new photoplay which Clarion Film Agency are showing in Manchester and Liverpool next week. It is entitled " The Great Alone," and is said to present an enthralling drama of the North-West frontier. For dates and times see advertisement pages G—H.

"IDEAL" PICTURES FOR AUSTRALASIA

IMPORTANT SCORE FOR BRITISH PICTURES

IDEAL announce that they have just arranged for the distribution of all their pictures in Australia and New Zealand.

This important deal has been effected through the firm's late Bristol manager, Captain Barnett, who was sent to Australia with a number of Ideal subjects. These produced so deep an impression upon Australian exhibitors that nearly every important concern in Australasia, including practically all the American firms there, tried to secure the Ideal output. Captain Barnett, however, advised that a new concern was being specially organised to distribute Ideal pictures in association with the most important kinema on the Australian Continent.

Although negotiations were protracted—extending over a period of three months—there was as much enthusiasm as ever at the end of this period to complete final arrangements, in order to get the films on the market as quickly as possible. It may be mentioned that the picture which opened the eyes of the Australians to the possibilities of British films was the famous Ideal subject, " A Woman of No Importance," which in Australia has been one of the biggest winners of recent times.

The reception which Ideal subjects have thus obtained in Australasia is not merely a credit to the firm concerned, who, it will be remembered, have recently also been scoring in the American market, but offers welcome encouragement to the whole British film-producing industry, as well as to those who realise the necessity of British Colonies, at least, not being overrun with outputs of foreign make.

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Kinema Activities in Liverpool Area

Another Sunday Show Refused—The Films and the Firms—An Effective Presentation—Shorter Days, Longer Queues

From our Liverpool Correspondent.

TRULY the ways of the powers that be are often difficult to understand. Locally, the latest instance of this is a refusal by the City Justices to grant permission to fourteen kinemas within their jurisdiction to give performances on Sunday, October 7, on behalf of the £100,000 fund which is being raised for the purpose of erecting a maternity home in Liverpool, than which surely no more worthy object could be conceived. The occasion is a special one in every way, and yet the representatives of the "great unpaid," who composed the Bench when the application was made, "turned it down." Presumably it was thought that such an occasion might be used in the future as an argument in favour of the regular Sunday opening of picture halls, but it would be time enough to deal with such a contention if ever it were made. And, be it remembered, the magistrates have the whip hand in these matters. At the same time, not a hundred miles from Liverpool, there are places where Sabbath performances in kinemas are regularly allowed by the Justices, and, so far as I have been able to ascertain, no baneful results have accrued therefrom. As for the plea that it means extra labour for kinema staffs, well, that is, after all, a matter for arrangement between employees and proprietors, just as it is in the case of assistants in sweet and tobacco shops, etc., which are open on a Sunday, to say nothing of tramcar and other Corporation services which are, more or less, in full swing on the Sabbath.

Ideal-Hepworth Features.

"Strangling Threads," which was introduced to the local trade last week, is the first Hepworth super-production which Mr. F. W. Ingram has handled since the fusion of Ideal and Hepworth interests. The show attracted an unusually large onlooking, and many inquiries have since been forthcoming as to dates, etc. In its picturised form that much-debated subject, "Should a Doctor Tell?" was trade shown last week by Mr. Ingram, and first run in the Liverpool territory was promptly booked for the Futurist by Mr. Alfred Levy for the early winter.

A Walturdaw Appointment.

Harry Lipson has severed his connection with the Premier Film Services, as one of their Liverpool and district representatives, and has joined the staff of Walturdaw's. He will be engaged at the Liverpool office in Dale Street under the Lancashire manager, Mr. Harcourt Barker.

A Boom in Chaplins.

Meanwhile, Wilf. Baines, the Premier manager, will, in addition to his many other duties, also undertake those of outside representative. Wilf. tells me that, probably following upon the great reception accorded the new Chaplin film, "The Pilgrim," upon the occasion of its initial presentation to the Merseyside public last week, he has had a revival of bookings on the Keystone Chaplins, of which the Premier service has secured a practically new set.

Everything Bioscopic.

S. A. (more popularly known as "Bill") Jones, until recently Manchester and Liverpool manager for Walturdaw's, has now opened out in business on his own account in spacious and splendidly-equipped premises in Central Buildings, Islington, and 20, Soho Street, Liverpool, as a specialist in "Everything Bioscopic." He will also deal in several interesting side lines, for at least one of which he has acquired the exclusive kinema and theatrical rights in Liverpool and neighbourhood.

An Effective Presentation.

Mr. Austin Durrans is to be heartily congratulated upon the admirable way in which, during the latter half of last week at the Victory Kinema, Walton, he put over the great Fox picture, "The Town that Forgot God." The thunder and lightning effects during the thrilling storm scene in the film were particularly realistic, while a word of praise is also due to Martinique and his orchestra for the manner in which they rendered a program of music appropriate to the picture in every detail, and not least one of the movements from the "William Tell" overture.

"Robin Hood" for Warrington.

Tom Griffin informs me that, on behalf of Allied Artists Corporation, a fortnight's engagement of the film, "Robin Hood," has been negotiated from the Liverpool office for the Empire, Warrington, the manager of which is Mr. Proudfoot.

Shorter Days, Larger Queues.

While golfers and devotees of other outdoor sports have greeted with anything but open arms the putting back of the clock, to the proprietors and managers of kinemas and other entertainment enterprises the extra hour of darkness in the evenings is as welcome as the flowers in May. Indeed, during the past few weeks, as the days have shortened, it has been noted that the queues awaiting admission to the various kinemas on both sides of the river Mersey have increasingly lengthened, and the smiles of managers have broadened in proportion.

"THE THREE MASKS" AT CAMBERWELL

MR. ERIC ALEXANDER, who is showing "The Three Masks" at the Golden Domes, Camberwell Green, for three days from October 4, extends an invitation to any exhibitors or members of the trade who would care to pay a visit to his hall during the showing of this subject to obtain any hints or suggestions they may from the very effective advertising and presentation which he proposes putting into operation for those three days. He was particularly impressed with the way General Kinema Films presented "The Three Masks" at the trade show, and wishes to test the theory that even a film which has not been boomed or presented at a West end hall can be made a most effective and paying proposition if the exhibitor will concentrate on what one might call "home-made" presentation. Such enterprise deserves the highest success.

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SOUTH WALES NOTES

FROM OUR CARDIFF CORRESPONDENT

THE Cardiff Park Hall Kinema is to be reopened after extensive alterations on Monday next. A complete transformation has been made during the past three months, and the extensions include a massive balcony. The kinema now ranks as one of the finest in Wales.

Big Kinema Blaze.

The Picturedrome, Pontardulais, was completely destroyed by fire, which broke out shortly after eleven o'clock on Monday night last. The Swansea Fire Brigade received a call at about 11-45 p.m. and hurried to the scene of the fire, but the building by this time was well alight and blazing furiously, and the efforts of the brigade could not prevent it being razed to the ground. The proprietor is Mr. William Haggar, and the loss he sustained is stated to be about £4,000. It afterwards transpired that Mr. Haggar lost everything as the result of the fire, and in recognition of Mr. Haggar's many philanthropic activities in the past, the Vicar of Pontardulais is taking the initiative in raising a testimonial fund.

With the Renters.

Mr. H. C. Godfrey (Western Import) paid a special visit to Swansea to see the "The Capacity" at the Castle Cinema. So popular has this film proved that it has been booked for another week.

Mr. H. G. Newman, of Fox Films, is trade showing at the Cardiff Kinema on October 8 "The Purple Phail," featuring Buck Jones and Shirley Mason, and on October 11 Tom Mix in "Yes, We Have No Temper," both of which films are being shown at the Cinema, Castle Street, Bristol, on October 10 and 12 respectively.

Mr. Ben Simmons, of Famous-Lasky, has just returned from his holidays, having made a motor tour through Birmingham, Leeds, and Manchester, getting into touch with many other renters and exhibitors on other territories. Mr. Simmonds is trade showing "Bella Donna" at the Triangle Hall, Bristol, on Wednesday.

Miss D. Cohen, of Butcher's Films, has arranged a second trade show of "The School for Scandal" at the Cardiff Cinema on Friday next at 12-15. "High Stakes" will be shown shortly.

The Kinema, Cwmaman.

Mr. T. Williams, of Aberdare, has opened the Kinema, Cwmaman.

NEWS & NOTES FROM NEWCASTLE

FROM OUR OWN CORRESPONDENT.

SQUARE FILMS, so I am informed by Mr. A. Gibson, the manager of the Newcastle Branch, have secured another agency for the four Northern Counties, and in a short while Mr. Gibson hopes to be able to put some new stuff before the exhibitors. Regarding the films he has in hand at present "Men, Women, and Memories" has booked out very well, and it was successfully screened to the public for the first time in the territory at the New Pavilion, Newcastle, during this week.

High Level Attractions.

Mr. J. W. Laing, of High Level Exclusives, has got some new subjects from Artistic Films, the first of which "The Empty Cradle," from the novel, "Cheating Wives," created a good impression at the trade show, and he has been busily engaged in dealing with a large number of inquiries relating to it. This film will be followed by "The Broad Road," which features May Allison and Richard Travers.

Northern Mutuals' "Tricks."

Among the new attractions that Mr. C. Christianson, of Northern Mutuals, has secured for the four Northern Counties is a series of eight films dealing with conjuring tricks, which are known as "The Tricky Tricks." These have been booked to the New Pavilion, Newcastle, for first run. Another of his pictures which has attracted some attention is "Men Women Marry," which Mr. Christianson will screen to the trade in the course of the month.

Walturdaw's Wares.

The Newcastle office of Walturdaw's have a varied selection of subjects which have just come to hand. "Has the World Gone Mad?" proved an attractive offering at the trade show, and there was some competition for it, a good number of bookings resulting. Short lengths are readily snapped up by a large number of exhibitors whose patrons have a partiality for these, and the two-reel "Gems of Literature" have gone exceptionally well. "Out of the Inkwell" and Jackdaw comedies are among the other attractions this firm has to offer the showmen.

A Famous-Lasky Note

Mr. A. Collins, one of the heads of the Newcastle centre of Famous-Lasky, has just returned from a holiday in France, and has resumed his duties much improved in health.

FOX ANNOUNCE SPECIAL SUPERS

THREE TRADE SHOWS IN ONE WEEK

OF especial importance to all exhibitors is the news from the Fox Company that a series of "Super Special Productions" are to be presented to the trade, commencing Monday next, September 24. The Palace Theatre, Shaftesbury Avenue, where "If Winter Comes," the magnificent Fox version of A. S. M. Hutchinson's novel, is now enjoying a special season—is to be the venue, and three trade shows are announced for next week, all at 11 a.m., viz.: "The Purple Phial," Monday, September 24; "Yes, We Have No Temper," Wednesday, September 26; and "The Avalanche," Friday, September 28.

"The Purple Phial," which is from the pen of Lincoln J. Carter, is claimed to be one of the greatest and most stirring melodramas ever filmed. Thrills of a novel and entertaining nature include aerial and submarine battles, and an exciting fight in a lion's cage for the possession of a secret formula for an explosive.

"Yes, We have No Temper," another Fox Special, with an all-star cast, headed by Tom Mix, is said to contain every element of surprise, humour, and thrills. The supporting cast includes, in addition to the charming Billie Dove, L. C. Shumway, Joseph Gerard, Tom Wilson, Jack Curtis, and Wilson Hummel.

"The Avalanche," a powerful drama which derives its title from the stupendous climax, is stirringly acted by a special cast, which includes the popular Fox star, Buck Jones, and the well-known Maurice Flynn and Ruth Clifford. An absorbing romance, coupled with the picturesque beauty of the settings, combine to make "The Avalanche" one of the most effective screen dramas yet presented.

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Trade in the Yorkshire Territory.

New European Manager—Enterprise in South Leeds—Musical Moments—W. & F. Items—A Sports' Survey

From our Leeds Correspondent.

THERE is an interesting change to report on the renting side this week. Mr. Mark Thorpe, formerly the Yorkshire manager of Allied Artists and latterly with Famous-Lasky in London, is back in Yorkshire again as Yorkshire manager of the European Motion Picture Company, Ltd., in succession to Mr. B. Dade, who has gone to manage the Birmingham Branch of the firm.

Organ for the People's Palace.

Mr. Philip Elliff, of the People's Palace, Meadow Lane, Leeds, tells me that, subject to the renewal of the lease of the hall, they propose to make big alterations, both structurally and interiorly. The scheme is to spend a few thousand pounds on new seating and decorations, and about £2,000 on a fine orchestral organ, which will provide musical interludes, which the people on the south side of the river will not fail to appreciate. All this is dependent on the renewal of the lease this next month. The changes will, however, mark a new era in the kinemaland of South Leeds and will set a sharp pace in the district. It is an enterprising and progressive move.

Charles Thompson Handles "Pagliacci."

Charles Thompson, still probably the busiest renter in the territory, tells me he is now controlling in Yorkshire and Lincolnshire G. B. Samuelson's latest and greatest production, "Pagliacci," a screen version of Leoncavallo's most popular opera. The film had a great reception at the trade show, and has since been booked heavily.

A York Exhibitor's Idea.

Mr. Leslie Holderness, the manager of the Coney Street Picture House at York, declares that "musical evenings" on Tuesdays and Thursdays are proving very popular with his patrons. Half-an-hour of orchestral music, vocal selections, embracing "Merry Moments in Melodyland," and winding up with a sensational "rag" meets with not just the warm approval of the audience, but loud and prolonged applause and cries of "more."

Popular Thursday Trade Shows.

Mr. R. F. Thornton, the Yorkshire manager of Associated First National, is making the Thursday trade shows at his new private trade show theatre at Bardon Chambers very popular, in spite of the fact that Thursday is supposed to be a bad day for trade shows in Leeds. There is always a good turn-up of exhibitors at these shows.

W. & F. News.

Mr. L. M. Bodlander, of the W. and F. Film Service, brings from London a glowing report of "Woman to Woman," which he is sure will prove a winner in Yorkshire. It is the film in which Miss Kathleen Singer, of Doncaster, who won the "Yorkshire Evening News" beauty competition, appears. That is a feature that Yorkshire exhibitors would do well to draw attention to, for all Yorkshire followed that competition and read of its progress and finish. Mr. Bodlander is also experiencing a big inquiry for the Chaplin reissue, "The Idle Class," and for the new Snub Pollard and "Our Gang" comedies.

Short Stuff.

Mr. Leveston, of Regent Films, is to trade show "The Wolf of Tibet" at the Exchange on October 23.

H. A. Whincup is being much sought after for "The Reef of Stars," by H. de Vere Stacpoole. It's another "Blue Lagoon."

Mr. A. Bayley will shortly offer Betty Balfour's latest, "Squibs, M.P." Mary Miles Minter in "The Little Clown" and Syd. Chaplin in "The Joker" have been much in demand from exhibitors.

"Man and His Gods" and "The Fall of Babylon" (D. W. Griffith) are the latest attractions offered by Mr. George Stone, of F.B.O.

Cinema Cricket Averages.

Mr. Moody, the secretary of the Yorkshire Cinema Trade Cricket Club, has got out the averages for the season. The batting averages are topped by Wallie Smith, but as he has not played the qualifying six innings he cannot claim the bat presented by Mr. Saul Harrison, which goes to the second on the list, Mr. C. F. Walton, who averages 15.66 for 13 innings. Mr. J. R. Whiteley carries off the silver-mounted cricket ball presented by Mr. W. W. Jay for the best bowling average of 7.86 (30 wickets for 236 runs). Mr. J. Horner tops the table for taking the most catches.

Cinema Anglers' Annual Match.

The venue of the Yorkshire Cinema Exchange Angling Club's annual match on Wednesday was changed at the last moment from "somewhere near Malton" to Acaster, near York, the first-named spot being too far from Leeds for the anglers to get back, the renters to their travels and calls, and the exhibitors to their shows. About a score of anglers took part in the match. There were fifteen prizes, including (1) a complete tea set, (2) large eight-day clock, (3) suit case, (4) second clock, (5) set of carvers, (6) luminous repeat alarm clock, (7) case of brushes, (8) cruet, (9) set of stainless knives, (10) cut glass cruet, (11) case of stainless spoons, (12) salad bowl, (13) case of servers, (14) silver pencil, (15) Visitors' prize: clock. A fine array of prizes—a credit to the club.

Florence, Vidor and Creighton Hale have been engaged to play the two leading rôles in Ernst Lubitsch's first production for the Warner Brothers. Lubitsch has just completed directing "Rosita" for Mary Pickford. The new Warner production is from the pen of Paul Bern, and it is reported to be something out of the ordinary, with a Viennese setting.

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Trade Movements in the Midlands.

Home Office Regulations—Midland Benevolent Fund—Managerial Changes—First National News—An Allied Artists Note

By our Birmingham Correspondent

LITTLE time has been lost at Birmingham in discussing the new Home Office Regulations, for last week a meeting of the Joint Committee of the C.E.A. and Justices was held. Naturally, the decisions arrived at will not be announced until the exhibitors' delegates have reported to the committee at the end of the month. As I forecasted in my last batch of notes, the general opinion is that, broadly speaking, the existing Birmingham Regulations are the equivalent of the new Home Office rules and, therefore, little if any change will be made. The most controversial clause appeared to be that regarding the admission of children under 16 years of age unaccompanied by parents to kinemas when showing "A" films. Even here I believe the Justices are prepared not to enforce this clause.

Trade Benevolent Fund.

The Midland Trade Benevolent Fund continues to do excellent work, and at its last meeting the committee granted various applications for financial assistance from men in need of a helping hand. The accounts of the 1923 Carnival were submitted, and when finally closed over £100 will be placed to the credit of the Benevolent Fund. The Nottingham members have adopted the system of collections at trade shows, and useful sums are expected from this source. On the other hand, the Leicester members, whose interest in the work of the Fund seems to have waned, are to be asked if they wish to continue to share in its activities.

Managerial Changes.

Last week saw a number of changes in Birmingham. First and foremost, exhibitors will hasten to congratulate Mr. Sidney Jackson, the Midland manager of the European Co., upon promotion to a position on the headquarters staff of that company. A keen business man, Mr. Jackson is one of the best-known trade representatives in this territory. Starting with Carr's Films, he later became outside representative for Western Import, and a few months ago took over the management of European's Midland Branch. His successor is Mr. B. Dale, who has been transferred from the Leeds office to Birmingham, and Mr. Jackson asks exhibitors to extend the same courtesy and consideration to Mr. Dade as they extended to him during his trade career.

Other Movements.

Friends of Mr. D. M. Robertson, who recently found himself unemployed owing to the closing down of Kilner's Depôt, will be glad to hear that he has secured another post. He has transferred his activities to the Regent Film Co., Birmingham.

Mr. Stanley James has left Thompson's Exclusives, and is succeeded as outside representative by Mr. A. R. Malin, formerly with Walturdaw's and Walkergraphs's in Birmingham.

Exhibiting Changes.

On the exhibiting side of the trade two departures from suburban halls have to be recorded. Mr. W. E. Mann has left the Palladium, Hockley, which he opened for the Brettill circuit earlier in the year. Prior to that he had charge for many years of the Imperial Picture House, Moseley Road, for the same firm.

Then Mr. H. Clarke is no longer manager of the Harborne Picture House, one of the Birmingham halls in the Shapeero circuit.

The Albion Picture House, Handsworth, is now in charge of Mr. J. Holbrooke, who, until recently, was manager of a West End Kinema, London.

First National News.

Mr. Sanders, of Associated First National, reminds exhibitors that all accounts should be sent to the Accounts Department, 1-5, Hill Street, Birmingham. His weekly trade shows in the private theatre are proving successful, his Sunday screening in particular. He is now booking on the First National 1924 program, for the first batch of which release dates have been fixed.

An Allied Artist Note.

Despite the efforts of the C.E.A. to prevent members booking "Robin Hood," owing to Allied Artists pre-releasing it to the music halls, Mr. E. Carr, of Allied Artists, reports that this Fairbanks feature is rapidly being booked up solidily in the Midlands. "Tess of the Storm Country" was released for concurrent runs at several Birmingham and district suburban kinemas last week. Record business was done at the Lozells Picture House and also at The Coronet, Small Heath. Mr. Carr is still busy with "One Exciting Night," which will be released in Birmingham on October 29.

PROJECTED CHARITY PERFORMANCE

TURNED DOWN BY LICENSING AUTHORITIES

FROM OUR LIVERPOOL CORRESPONDENT

LIVERPOOL Entertainment Licensing Justices on Friday week refused an application, made on behalf of the proprietors and managers of 14 picture houses in the City, for permission to give performances on Sunday, October 7, on behalf of the £100,000 fund which is being promoted for the purpose of constructing a maternity home worthy of the City.

A letter opposing the application had been received, it was stated, from the secretary to the Liverpool Free Church Council.

Mr. C. T. Brunning, on behalf of the hospital movement, said the Churches had entirely failed the committee in connection with this appeal. A communication had been forwarded to over four hundred churches inviting them to make special collections on behalf of the new hospital, and in the large majority of instances no reply whatever had been forthcoming. In fact, the only sums of money which had been received from the churches were £3 and £18.

Mr. Brunning added that funds were so urgently needed by the hospital, and were, moveover, so difficult to obtain, that he considered every possible means short of stealing were justified in getting money.

A director of the Scala and Futurist—two of the City's leading kinemas—by whom the application was supported, declared that, in his opinion, people were just as much entitled to go to kinemas on a Sunday evening as to a public house, and, he added emphatically, "it will do them less harm."

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NUMBER THREE

TRADE SHOW

SHAFTESBURY PAVILION

FRIDAY OCTOBER 5, at 11 a.m.

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S. WALES, WEST OF ENGLAND	PARAGON FILMS, LTD., 35 Charles Street, Cardiff.
SCOTLAND	THE BENDON TRADING COMPANY, 130/132 West Nile Street, Glasgow.

THE SECOND RICHARD TALMADGE

PROVINCIAL TRADE SHOWS:

CARDIFF.	Cinema Exchange, Friday, September 21, at 3 p.m.
LIVERPOOL.	Scala, Tuesday, October 9, at 11 a.m.
MANCHESTER.	Piccadilly Picture Theatre, Friday, October 12, at 11 a.m.
LEEDS.	Kinema Exchange, Tuesday, October 16, at 2-15 p.m.
SHEFFIELD.	Electra Palace, Friday, October 19, at 11 a.m.
BIRMINGHAM.	Scala Theatre, Tuesday, October 23, at 11 a.m.
NOTTINGHAM.	Mechanics' Hall, Wednesday, October 24, at 11 a.m.

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E. Grattan Milloy's Representatives in attendance.

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ANNOUNCING THE COMPLETION OF THIS HISTORIC FILM

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Unique facilities for obtaining this information were granted by the Admiralty and other bodies, and the film is thus of unusual interest.

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To be Released on TRAFALGAR WEEK, Monday Oct. 22, 1923.

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Scottish Notes and News

Valuation Appeals—Talk of New Kinemas for Glasgow—"Young Lochinvar"—Here and There

From Our Glasgow Correspondent.

THE Valuation Appeal Court of Glasgow has finished its duties for another year, but there was no case of much public interest. I have not the least doubt that many kinema proprietors approached the assessor for reductions, but whether they were successful in their appeals or not I do not know. One manager I was speaking to said that he purposed going forward and asking for a slight reduction, but he was advised not to do so. It appears that the best method of convincing the assessor that too high a figure is placed on a hall, is for several to appeal from the same district, and from the overwhelming evidence put before him the asssessor might take something off.

Palaces and Halls.

Compared with pre-war valuations many of the city houses must have risen considerably in value. That goes without saying. But capital value does not indicate the profits derived from any particular hall. Some of the larger kinemas pay little or no dividend, while the smaller and lower assessed halls return to their proprietors and shareholders a very comfortable amount. One hall on the south side of the river is doing exceptionally well at the moment, but other and more elaborate palaces do not attract audiences sufficient to make the concern a good paying proposition. Much depends upon the locality. In a working-class district surrounded by houses a lot can be done if the program submitted is of a consistently decent average.

Rumours of New Kinemas.

There are rumours afloat about sites being acquired for new kinemas, but I can find no reliable confirmation on the subject. As I have mentioned before in these notes, Glasgow could find room for a big hall suitable for special films. The Coliseum Music Hall and the Theatre Royal are being used from time to time to house such attractions. Neither is a very suitable place for presenting film plays in a suitable manner. They were not built for the purpose. To-day, Glasgow has a population of 1,082,000. She has enough kinemas in present circumstances, but if the producers of pictures are determined to make still more colossal films and want correspondingly higher prices from the exhibitors, then something will need to be done.

More Scottish Romance.

Mr. Jacobs, the Stoll manager, has just returned from a trip to London, where the big program for next year was discussed. Of peculiar interest to Scots people will be "Young Lochinvar," and it will be interesting to see, in due course, if this romance will come up to expectations. The story has plenty of colourful incidents, and the settings should leave nothing to be desired. In "Young Lochinvar" the producer, Mr. Kellino, has, I think, taken care that the best of Walter Scott's poem has come before the camera.

Here and There.

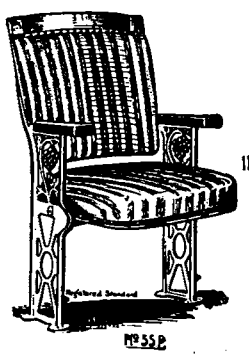
The Picture House at Greenock is "delivering the goods," and its new manager, Mr. Guthrie, who had experience in Glasgow and Rutherglen, is quite in his element.

Redecorated and renamed the Park Cinema (late Marne Picture House) in Dennistoun, Glasgow, promises to go from strength to strength. There is much competition in the district—but is not stern rivalry for the general good of the entertainment trade?

Busy with recent Granger productions, Mr. Andrew Reid has also in hand the trade show of "Love's Triumph," which Spanish romance he will put over next Thursday at the New Savoy.

At the Theatre Royal next week "Dr. Mabuse" is having a run, and some smart publicity work has been kept up in the local newspapers.

For the Glasgow Autumn Holiday Week the B. B. Cinerama have booked "The Four Horsemen," which is to be given with special effects by Mr. John Greig, and songs by Miss Hannah Anderson.



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Great British Film Week

A Manifesto by the C.E.A.

"Breathes there a man with soul so dead
Who never to himself has said
This is my own, my native land."

THERE is to be, from Land's End to John O'Groats, one entire week in each of seven districts devoted to the exhibition of British-made films. For what reason?

For the first and chief reason that the preponderance of foreign films is at present so great that British films are overwhelmed, pushed out of sight and forgotten.

If nearly every time you open a newspaper you see the picture of an elderly gentleman leaping over a five-barred gate with apparent ease and many feet to spare, and you learn that this accomplishment is due to the absorption of a certain kind of salts, you forget all about the other salts. If patrons nearly every time they visit a kinema see foreign films they forget all about British films; not only do they forget about them, but they get their taste so trained to the foreign type of film, that they fail to appreciate the merits of the home article when they do see it. The insistence upon the one salt kills interest in the other salts.

How is that to be remedied? Only by a steadily increasing stream of British pictures. But until that stream attains a sufficient force, there must be at intervals special shows of British productions. The public must get a dose large enough to make it remember the British film, and the dose must be repeated often enough to wean it from a too exclusive appreciation of the foreign article.

Exhibitors need the films of all nations, but under the past conditions of production they have had to give too much of the foreign article, and too little of the home production.

The British National Film League has succeeded in interesting no less a personage than our most popular of princes, H.R.H. the Prince of Wales, in the British film industry.

The League is showing a real and stern determination to bring the British film to the front, and to present the best and most recent efforts of the studios of this country to the public.

It is a patriotic effort. It is a practical effort. It should not be allowed to fail. If it succeeds, it will mean a more rapid advance to commercial safety for the exhibitor—a wider choice, a greater variety. It will mean sending abroad pictures more true, more genuinely characteristic of British life and British sentiment. It used to be said "trade follows the flag." It will be said in the future trade follows the film.

The British Film Week has the heartiest support of the Cinematograph Exhibitors' Association. It has given it its blessing. It will do everything in its power to make this effort a success. The manufacturers are spending much of their limited capital in this great effort. The C.E.A. hopes the exhibitor will not be lacking.

One of the members of its Council, that popular and eloquent delegate, H. V. Davis, of Wales, is about to tour the country to help to rouse the enthusiasm of the apathetic, and the Association confidently anticipates for him a hearty reception, and for his work the greatest possible measure of success.

ARTHUR J. GALE, *President*
J. H. DOVENER, *Vice-President.*
W. GAVAZZI KING, *General Secretary.*

Report of the Great British Film Week Committee

THE following report was submitted to the recent meeting of the General Council of the C.E.A., and adopted:

Advertising Fund.

Your Committee has considered the following financial recommendation received from the British National Film League:

That in view of the necessity for considerable expenditure on national and local advertising in order to make the Great British Film Weeks the general and financial success which they should be, both to exhibitor and renter, the British National Film League proposes the creation of a special fund for this purpose in the shape of an additional 5 per cent., payable by both exhibitor and renter on the contract price of all British films booked on or after September 1, 1923, and shown by exhibitors within the dates on which the Great British Film Week is held in their district; that the 5 per cent. contributed by exhibitors shall be expended on local newspaper advertising, the control of and responsibility for which shall rest entirely with the local Cinematograph Exhibitors' Association branches, and that the general supervision of the whole fund shall be in the hands of a joint committee of the Cinematograph Exhibitors' Association and the British National Film League, to be appointed forthwith, and to be presided over by the president of the League.

Should such recommendation be approved by the General Council, the addition to the contract would be in the following terms:

The exhibitor hereby agrees to remit to the renter immediately on confirmation hereof an additional amount of 5 per cent. of the hiring fee referred to in the agreement attached hereto relating to the exhibition of ..... during the Great British Film Week in his district.

The renter undertakes on his part to subscribe a similar amount of 5 per cent. of the hiring fee and immediately on receipt of payment of the exhibitor's 5 per cent., to hand the total amount contributed by the exhibitor, together with his own payment, to the Great British Film Week publicity and advertising fund, the distribution of which is supervised by the joint committee of the Cinematograph Exhibitors' Association and the British National Film League, on the understanding, however, that the amount contributed by the exhibitor is handed over to the local Cinematograph Exhibitors'

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FUNERAL OF MR. STAFFORD PICTON

FROM OUR LIVERPOOL CORRESPONDENT

IN the presence of a large and representative concourse of kinma trade and theatrical profession in the Merseyside mourners, prominent amongst whom were members of the area, the remains of the late Mr. Stafford William Picton, business manager for several years of the Scala and Futurist Picture Houses, Liverpool, were laid to rest in Allerton Cemetery. It will be recalled that Mr. Picton passed away with dramatic suddenness in his office at the Scala shortly after turning in to business on the 5th inst.

Before the interment a touching service was held in St. Mary's Church, Grassendale, the Vicar (the Rev. G. H. Jobling) officiating.

The principal mourners were Mrs. Picton (widow), Mr. Stafford Picton and Mr. Frank Picton (sons), Miss Joy Picton and Miss Carol Picton (daughters), Dr. Picton (brother), Miss Picton (sister), Mr. and Mrs. A. B. Spence (sister and brother-in-law), Miss Gamble (cousin), Mr. Edgecombe, and the Rev. G. H. Jobling.

The kinema industry was represented by, amongst others, Messrs. Arthur Williams and Alfred Levy (managing directors of the Scala and Futurist kinemas), H. M. Romain (director of the Claughton Scala), F. W. Ingram and G. T. H. Green (Ideal Film Co.), J. W. Watson (Cinema Educational Association), H. D. Nisbet (Famous-Lasky), and Mr. Joseph Hunt (Magnet Kinema). The staff of the Scala Kinema was represented by Miss Ewbank and Mrs. Williams, who also represented Miss Cassady (Mr. Picton's private secretary), and the staff of the Futurist by Mr. Conrad King (licensee) and Miss Carr.

GRANGER'S PRIVATE TRADE SHOWS.

FACILITIES FOR EXHIBITORS.

Granger's would like to draw the attention of any exhibitors who have been unable to be present at their recent trade shows to the fact that their private theatre at 191, Wardour Street, W.1., is available for the showing of such films.

REPORT OF BRITISH FILM WEEK COMMITTEE—*continued.*

Association Branches, who shall be responsible for expending it solely on newspaper advertising in connection with the Great British Film Weeks within the area in which his theatre and the local branch concerned is situated.

Your Committee recommends the General Council to adopt such financial recommendation.

Question of Barring.

With reference to various statements which have appeared in a trade newspaper on this subject, Mr. E. Hewitson has written explaining that six exhibitors in Birmingham attended a luncheon at the request of the proprietor of one of our trade newspapers, together with some 16 or 18 renters' representatives. Exhibitors attended in their individual capacity. The meeting had nothing to do with the Birmingham and Midlands Branch.

Your Committee has considered the subject as to whether any recommendation could be made to first-run exhibitors to waive the bars, but has come to the conclusion that this is a matter of arrangement between various exhibitors, and not one upon which your Committee is prepared to express an opinion. It may be in certain circumstances that any waiving of the bar would not only be a matter of negotiation between exhibitors, but also the exhibitor principally affected and the renters.

A member of your Committee iutimated that, in order to assist the week, he had limited his bar, not to the extent that would enable his immediate competitors to obtain the same films, but solely in order that some of the suburban houses would be able to show the same pictures as houses in the centre of the town.

Administration of the Fund.

Your Committee has deputed Major A. J. Gale, O.B.E., J.P., Mr. H. Victor Davis, and Councillor A. E. Shields to represent your Association on the Joint Committee of the C.E.A., and the British National Film League, to supervise the administration of the Advertising Fund.

BUTCHER'S CONFIDENCE IN BRITISH FILM WEEKS

A BOOM EXPECTED

IN view of the special arrangements being made by Butcher's Film Service, Ltd., for the Great British Film Weeks, Mr. F. W. Baker held a private conference, consisting of all managers and representatives last week in London.

Butcher's have had such confidence in the ultimate triumph of home productions that for many years they have produced, purchased and exploited only British pictures, and to-day they are the only renting house whose output is exclusively British, and since the conference referred to Mr. Baker has visited Glasgow, Leeds, Birmingham, Cardiff and Bristol, and has had the benefit of hearing the opinions and views of many exhibitors.

Mr. Baker believes that immediately following November 14, when H.R.H. the Prince of Wales honours British productions, there will be a persistent demand for the exhibition of British pictures, and it is quite apparent that most of the well-known exhibitors also anticipate this. Butcher's are ready for the big wave of popularity for British pictures.

As is well known, Mr. Baker is very closely connected with the British National Film League, and just how that organisation, which now includes every British producing and renting firm as members, came into existence, will make interesting reading one day.

The outside force of Butcher's is well schooled in the matter of British films, and exhibitors will find every representative conversant with all the arrangements for the November Festival of Trade Shows, and the Great British Film Weeks in February.

GAUMONT'S SELECTION OF BRITISH FILMS.

A. Verran, of Gaumont's Cardiff Branch, is very busy booking for the British Film Week, commencing March 10, 1924, in this district, from the following subjects: "Squibs, M.P.," "Fires of Fate," "Lights of London," and "Love, Light and Laughter."

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SCENE FROM "CHU-CHIN-CHOW." (Graham-Wilcox.)

Chu-Chin-Chow.

Superbly produced picture of phenomenal stage success that is a big British achievement. Fine acting by Betty Blythe and Judd Green in a real showman's picture.

RELEASED BY GRAHAM-WILCOX PRODUCTIONS.

Length, Ten Reels.

Release Date in London, Immediately;

In the Provinces, October 15.

WHATEVER opinions there may be as to the length of this British picture, and it undoubtedly requires drastic cutting, there can be no gainsaying the fact that Herbert Wilcox has achieved an extraordinary success in the production of this very successful stage play. It is just two years since this young producer became identified with British films, and in that time he has certainly revolutionised film production in this country. His amazing success with "The Wonderful Story," "Flames of Passion," and "Paddy-the-Next-Best-Thing," prepared us for his crowning achievement, which was presented at the Marble Arch Pavilion on Monday night. There are many seasoned producers that would have been somewhat chary of attempting this photoplay, for extraordinary as its success was on the stage when it ran for five years, for filming purposes the story is extremely

SCENE FROM "CHU-CHIN-CHOW." (Graham-Wilcox.)

Review of Ne

All About This

difficult, and possesses little upon which to make a really big super-production. Herbert Wilcox is a producer with foresight and genius, and, taking his courage in both hands, he determined to make this picture a great spectacular photoplay, conceived on the most lavish lines. For this purpose he very wisely brought the famous American beauty, Miss Betty Blythe, to this country, and in doing so undoubtedly laid the first real stepping stone for success.

"Chu-Chin-Chow," as produced and directed by Herbert Wilcox, is a gorgeous spectacle, full of beauty and with many dramatic moments. It has wonderful backgrounds, superb architecture, and above all an Oriental atmosphere that is convincing throughout the entire length of the picture. The settings are lavish to a degree, and set to the fine music that was such a feature in Mr. Oscar Asche's play, its action is finely portrayed. Herbert Wilcox has brought many ingenious ideas into this picture, and the sheer genius of this young producer is exceedingly apparent throughout the length of this performance. Many of the scenes are splashes of fine colour, and the familiar scenes of "Kissing Time," "My Desert Flower," and "The Cobbler's Song," are put over remarkably well. All the music of the famous play has been woven into the picture, and with the help of a good orchestra "Chu-Chin-Chow" is certain to be one of the greatest successes of the year.

The story of "Chu-Chin-Chow" is familiar to every reader of this journal, and does not need recounting, for as everyone knows it is nothing less than "Ali Baba and the Forty Thieves," and all the delightful scenes which were featured in the stage production are enhanced tenfold on the screen. Mr. Wilcox, when he brought Miss Betty Blythe from America at a large salary to play the principal part in this production, undoubtedly set the seal of success upon this picture, for we know of no single actress that could have played the part of Zahrat, the slave, to such perfection as Miss Blythe does in this photoplay. Possessed of a beautiful face and figure, this talented screen artiste does not merely pose in this production, but acts with an intensity that makes her performance the dominating one throughout the entire length of the film. In every scene, whether defying Chu-Chin-Chow or imploring him to return her lover to her, she is magnificent, and this picture, if it is a triumph for Herbert Wilcox as a production, is equally a triumph for Miss Blythe for her fine artistry.

Many of the scenes in which she appears are a sheer delight to the eye, and are rendered even more enjoyable by her great screen performance, and the ovation that she received at the *premiere* performance was a fitting tribute to a great artiste. Acting honours on the male side in this photoplay are carried off by Judd Green, as Ali Baba, who was the surprise of the evening. Mr. Green is Ali Baba to the life, and this seasoned old actor has never done finer work in any film before. Herbert Langley, in the dual rôle of Abou Hassan, the robber Sheik, and Chu-Chin-Chow, is not too well cast. Disguised as a Chinese merchant, Mr. Langley acts with all the dignity and impressiveness that one expects, but as the robber Sheik he is not in the picture. Candidly Mr. Langley does not look in any way Oriental, and whilst his acting is formidable it is by no means convincing. Jeff Barlow, as the cobbler, gives an exceedingly fine performance; Miss Eva Moore is fairly adequate to the

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w Productions.

Week's Pictures.

demands made upon her, but is not by any means an outstanding success. The rest of the company give, without exception, good portrayals of their several parts, and aided by some very realistic settings "Chu-Chin-Chow" makes a tremendous photoplay. Its present weakness is that it requires considerable cutting and re-titling, but this is a matter that can be remedied. Herbert Wilcox has given us a photoplay that will make a tremendous appeal to every kinema-goer, and is sure to attract large sections of the public who ordinarily do not go to the pictures. It is a certain box-office attraction, and in every sense of the word a big British achievement. E.W.F.

Since writing the foregoing the picture has been drastically cut by Mr. Wilcox, who has reduced its length by three thousand feet. All the scenes now go with a swing, and the interest is sustained from start to finish.

The Woman Who Obeyed.

Excellent melodrama which will appeal to popular audiences.

RELEASED BY ASTRA-NATIONAL PRODUCTIONS.

Length, 6,700 *feet.*

Release Date, January, 1924.

IN producing this picture the directors of Astra-National Productions have selected a story which, although very "noveletty" in its character, is certain to have an appeal to the majority of audiences that patronise the kinemas in this country. Obviously banking on the fact that melodrama, plus child interest, is almost bound to go well, particularly in industrial centres, they have given us a picture (a prominent feature of which is the lavish settings) that most exhibitors can safely book, for it will undoubtedly prove a very popular attraction. The story of "The Woman Who Obeyed" reads very much like a "Family Herald" novelette, but showmen throughout the country will know from their own experience that this type of story is often a great deal more successful in drawing people into the theatre than big spectacular photoplays containing a far greater story.

The story of this picture deals with a woman, Marion, who is married to Bernard Dorchester, a self-made millionaire, who wishes to order his home in the same way in which he orders his business. His governess complains to him that the mother is continually interfering in the schoolroom, and he somewhat peremptorily orders her to curtail her visits. At the same time he is wishful for her to enter society. Dorchester also asks her father, an old sea captain, to consider the advisability of making his visits less frequent, and the grandfather reluctantly consents. Marion meets Straithmoor, a fashionable painter, and Dorchester is delighted that he has asked his wife to be one of his chief pictures in a series of living tableaux he is producing for charity. Uneasy because her father has not been near the house for weeks, Marion learns of her husband's command to him to limit his visits, and, in anger, sets out to visit him. She is met by Straithmoor, who persuades her to visit

SCENE FROM "THE WOMAN WHO OBEYED." (Astra National.)

his studio. Dorchester hears that she is philandering with the artist, and on her return refuses to allow her to see the children, and, after a passionate scene, bitterly upbraids her. She leaves the house and takes refuge with her father. The children, anxious to see their mother, go to visit her, but on the day just as the car arrives, she falls insensible. Her eldest boy, Bobby, leaves home to go to his mother, and his father's car, in following, knocks him down. Dorchester goes to acquaint his wife with the news, and husband and wife are united.

It cannot be said that the story has any very great originality, but at least it provides a vehicle for melodrama which is quite well done and holds interest throughout. The picture has some very fine settings, and the series of living tableaux and the ball scenes in colour are beautifully done. Many old favourites appear in this picture—Stewart Rome taking the part of Bernard Dorchester. Whilst giving an adequate performance, he does not, however, quite give one the idea of a millionaire, but in the emotional scenes he plays with force and energy, which help to get the scene over very well.

Hilda Bayley is somewhat wooden, and, candidly, one does not feel that at any time she really gets into the part. There seems to be a lack of something in her acting which makes her performance appear distinctly artificial, and her hackneyed expressions become very wearisome at times. Peter Dear as Bobby, the eldest child, is always well in the picture, whilst the rest of the cast are adequate. The photography and lighting are excellent, and this picture can safely be booked by exhibitors, who cannot go wrong in showing this photoplay.

SCENE FROM "RECKLESS YOUTH." (Regent.)

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REVIEW OF NEW PRODUCTIONS—*Continued*

Reckless Youth

An improbable society drama with realistic settings and good action.

RELEASED BY REGENT FILMS.

Length, 5,200 *feet.*

Release Date, *February* 4, 1924.

HERE is a story built around the innocence of a girl who marries the first man she meets after leaving school, and gets into society's "smart set" in complete ignorance of worldly affairs. The material is necessarily thin, but the ingredients constitute an appeal to those who like social romance in its picturesque form, lavish sets, and just a little "risqueness." But in this instance the situation is hardly ever serious, for the husband is a decent sort of chap, who allows his schoolgirl wife the "fulness of Youth's first delights.' There is certainly good action, following a very slow opening, for the heroine's contact with the villain leads to a motor smash and a collision at sea.

Alice, expelled from school for boisterous behaviour, goes to the home of her grandparents in the country. Their peaceful, humbrum life is dull and dreary to the high-spirited girl, who feels shut away from the world. But she meets in one of her rambles John, of the city, rusticating in his country cottage, and she listens, spellbound, to his aspirations and hopes of the future. When, at her home, the smouldering embers of discontent reawaken, she flies to John's cottage with the announcement that she has "come to stay." John takes her to the city, where they are married. Alice, full of the joy of living, cannot understand or appreciate the sterling qualities of her husband, and spreads her wings in a world of gaiety, disregarding the inevitable singeing of those wings in the glare of artificiality. Then she meets the wealthy man, who panders to her vanity, and going to a yacht party with him, the car crashes, and Alice is carried on board unconscious. On reviving, she finds that she is alone with her admirer. There is no party on board, and she had been lured by a ruse. But in a conflict with her captor there is a collision with a big liner, in which the yacht is wrecked. There appears to be little hope of relief from this situation, when the scene is changed, and Alice is awake in the hospital, with her husband by her side. The episode of the yacht was a dream, and she is happy at last in the arms of the man she loves.

It is certainly a weakness in a story like this to revert to the dream methods in getting out of an awkward position. The effect would have been much more realistic to have rescued the heroine from the wreck. Both the motor-car collision and the sinking of the yacht were very well done. Elaine Hammerstein was exceptionally good as the simple maiden, whose innocence was a perfect shield against the worldly machinations of society bandits, and she was well supported by Niles Welch, Frank Currier and Constance Bennett.

Ambrose Applejohn's Adventure

Film version of stage play that moves briskly to an exciting finish.

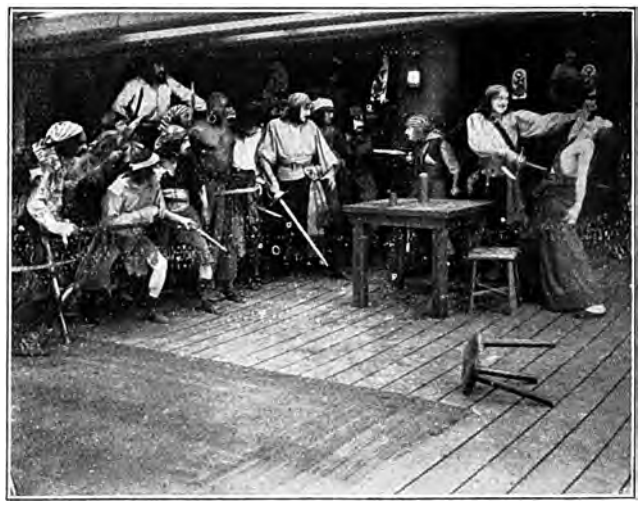
RELEASED BY JURY.

(Metro Production.)

Length, 7,750 *feet.*

Release Date, *Not Yet Fixed.*

ALL those who remember the phenomenal success of the play which ran so long in London, and in which the late Sir Charles Hawtrey was seen to such great advantage, will want to visit the Tivoli during the exhibition there of the film version of the play, and endeavour to recapture some of the joy which was always associated with the interpretation of Ambrose Applejohn in the flesh. Whether they will altogether succeed remains to be seen, for it is not until the film has progressed some distance that the brisk atmosphere of the stage



SCENE FROM "AMBROSE APPLEJOHN'S ADVENTURE." (Jury.)

play is prominent. At the close it may even be better than the play itself, for the general chase for possession of the script is a department of interpretation in which the film has specialised, and there is a speed of movement that is really exciting.

The story may be briefly told for the benefit of the few unfamiliar with the stage play. Ambrose Applejohn, bachelor, lives with his aunt and ward in an old mansion on the Cornish coast. The ordering of the household is so regular and tame that Ambrose hungers for adventure. It comes to him when one night the butler opens the great front door to frenzied knocking and admits a beautiful Russian princess with a box of jewels. She is fleeing from a Bolshevik agent. Another knock, and a motorist and his wife seek shelter while their car is being repaired. The princess has retired, fearing that the knock is that of the Bolshevik. The new-comers, in the absence of Ambrose, locate a secret panel, and depart. Later, the princess, fearful for the safety of her jewels, implores that they be put in a secret place, and Ambrose, who has discovered the panel, places them in the cupboard behind. Later, it turns out that the jewels are fake, that the Bolshevik is the "princess's" accomplice, and that the distressed motorists are rival crooks. Thereafter competition is rife for the possession of the document found in the secret cupboard, and each possessor is pursued through remarkable adventures to hairbreadth escapes. In this section the action is fast and furious, and many sudden reversals of incident make it a most engaging close.

The chief acting honours go to Barbara La Marr for her interpretation of the princess and to Matt Moore as Ambrose. Rather too restrained in the beginning, he later shows more freedom, and in the well-known pirate scene (his dream) showed up excellently. Indeed, here he was at his best. Robert McKim as the Bolshevik and Enid Bennett as Poppy Faire also deserve special mention for sincere and able acting.

Although the quick retort in dialogue which makes a stage play so brisk is necessarily slowed down in a film version, Ambrose Applejohn's adventure has been handled in a manner that will make it quite an attraction in many halls. Its title will also attract from its popularity.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Spider and the Rose

A romantic story of California under Mexican rule.

RELEASED BY PATHE FRERES.

Length, 5,800 *feet.*

Release Date, *January* 28, 1924.

ROMANTIC stories with their scenes of brilliant ceremony, of pathos, and of love, often connected with some imaginary State or Principality, have always had a public in this country. The Prince Charming, who so graciously comes into the life of the modern Cinderella, is invariably a popular figure, and if the romance is heightened by atmosphere and colour, the theme is sure of acceptable recoguition. In this picture, however, there is little of grand ceremonial or colourful embroidery. It is a simple photoplay of the days of 1837, when Southern California was under Mexican rule, and when revolution, if not perhaps quite so popular as it is to-day, was usually short, sharp and decisive. As an episode of historical accuracy, it has little value; as a melodrama of love, hate and diplomacy, it has some merit.

When Don Marcello, son of the Governor of Southern California, arrived home from his after-school travels, he finds great unrest among the people on account of the exactions of the Mexican rule. His father is but the puppet of Mendoza, his secretary, and the son soon falls foul of the scheming official. Don thereupon joins forces with a secret revolutionary party, under his old fencing teacher, Maitre Renaud, who, backed by an influential party, strongly objects to Mendoza's evil counsels. Paula, an adopted daughter of the Governor, is in love with Don, and endeavours to persuade him to leave the revolutionaries. To save him she writes to the Governor, thus betraying the party. The young señorita tries to retract, but the wily Mendoza has secured the letter, and Maitre Renaud and his party are seized and imprisoned. They believe the betrayer to be young Marcello, and vow vengeance upon him. Later he is captured by friends of the prisoners and thrown into the sea, but is miraculously saved. Meantime, Mendoza

SCENE FROM "THE SPIDER AND THE ROSE." (Pathé.)

has seized the reigns of power, and orders the old Governor to be shot at dawn. He makes love to Paula, who accepts his attentions on condition that he pardons Marcello and his son (who has also been captured) and gives them safe conduct to Mexico. The soldiers await the signal from the Governor's room, where Paula is frantically trying to save them. Mendoza agrees, and asks Paula to open the window-shutters (the signal to fire), and when she does so is horrified to hear the firing and to see the victims fall to the ground. A moment later Don is in the room protecting her from Mendoza. The execution had failed, as every member of the firing party were revolutionists, who on the previous night had quietly taken possession of the city. A vivid fight between Don and the Spider results in the death of the latter, and the lovers are united.

The story carries a fair amount of suspense-interest, although it is somewhat conventional in design. Its most serious fault is in direction, for many of the incidents are altogether unconvincing. It is taxing credulity to breaking point for the wily secretary to deceive the heroine time after time, and when the soldiers chase the hero they evidently do so with their eyes shut.

The acting is good and always sincere. The honours are easily carried off by Robert M'Kim, as the villainous secretary and arch-schemer. He is always effective and dominant, and in the last scenes puts up a very strenuous fight. Alice Lake does very well as the young señorita who, for love, betrayed her sweetheart, and Gaston Glass is an ardent Don Marcello. Very able support is given by Joseph J. Dowling, Noah Beery, Louise Fazenda, and Alec Francis. There is some excellent photography, with many beautiful settings and charming backgrounds.

This is a program picture that will appeal to many kinema patrons, even if it is not outstanding in merit or direction.

Mignon

Grand Opera transferred to the screen. Well produced picture that will appeal to high-class audiences only.

RELEASED BY PERCY WINOCOUR FILM CORPORATION, LTD.

Length, 6,000 *feet.*

Release Date, *January*, 1924.

WHOEVER was responsible for the hundreds of feet of sub-titles, couched in most grandiloquent language, describing the wonders of "Mignon," certainly did this picture a very bad service. For many minutes at the trade show on Friday we were regaled with subtitle after subtitle, each pouring forth the wonders and beauties of this opera, and how it formed one of the four great love stories of the world, and much more in the same strain. It was certainly setting a pretty high ideal for any film to live up to, and small wonder when this picture unfolded itself on the screen that it proved, in the light of what had gone before, exceedingly disappointing. Grand opera is always difficult to film, because in the majority of the operas there is very little story, but in "Mignon" probably there is a little more story than in any other one can think of. Unfortunately, however, in this picture the action is slow and the casting of the principal part very badly done, so that the six reels that go to make this photoplay are very tedious at times, while the whole picture has a gloomy and dreary atmosphere. "Mignon" suffers chiefly from the very unattractive lady who plays the title rôle, and it is extraordinary that a somewhat more beautiful actress could not have been secured to have taken the part of "Mignon." Not only is the present portrayer of the part, to say the least of it, distinctly unattractive, but her performance throughout does not inspire, and in no single instance does she ever gain the sympathy of her audience. Naturally, with such an unfortunate lead, small wonder that the picture does not quite line up to expectations.

The story of "Mignon" briefly deals with a young child who is the daughter of a rich young nobleman in Italy. On a hunting expedition, the latter finds his lost father, who acquaints him

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REVIEW OF NEW PRODUCTIONS—*Continued.*

SCENE FROM "MIGNON."

with the fact that the girl he has married is in reality his own sister. Overcome with horror, he returns home and he sets fire to his castle and he and his wife perish in the flames. His child, Mignon, is captured by a gipsy and lives a nomad life for years. The gipsy's brother, Il Gobbo, a brutal scoundrel, murders his brother, but Mignon, who has attracted the notice of William Meister, is rescued by him and, after a series of adventures, finds peace in his arms.

This is the brief outline of a story which, with its beautiful music, has had an appeal to operatic lovers for years. The producers have made a very valiant attempt to transpose this to the screen, and the film is always interesting. The main fault with this picture is that it drags very badly at times, and it does not possess any very great entertainment value. The acting, with the exception of the main lead, is on a general level of excellence throughout, and there are many fine shots in this picture which are a sheer beauty to the eye. "Mignon" will certainly not appeal to any other than high-class houses where it can be put on with fitting orchestration, for the picture absolutely depends upon the music for its support.

Love's Triumph

Granger-Vita Production which, opening well, is weakened later by bad cutting.

RELEASED BY GRANGER.

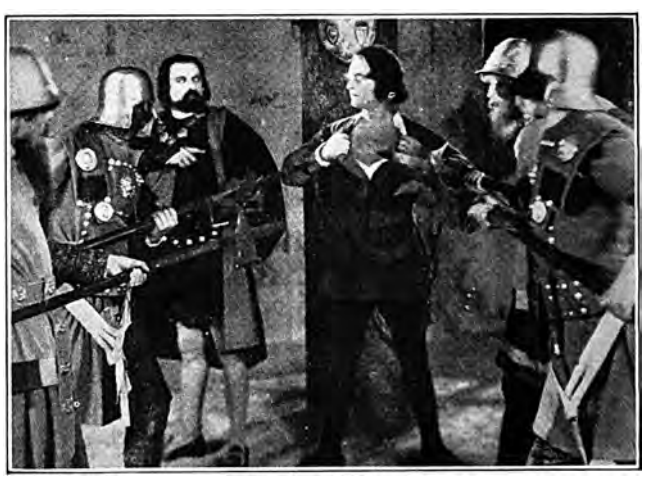
Length, 5,200 *feet.*

Release Date, *December* 31, 1923.

THERE are some very striking scenes in "Love's Triumph," the Granger-Vita production shown to the trade this week in London, and over the first half it presents a story that holds interest very closely as the tale unfolds of the successful Spanish warrior's return from war and his wooing of Donna Marna. From this point, however, where Don Ramiro is sent by the Spanish king on foreign service as a Governor of the Moors, the picture moves on a far less exciting level, and closes on a note which is decidedly disappointing compared with its earlier splendour of spectacle. It looks rather as though efforts to bring down its length to the compass of five reels have led to some cutting of the film which have had tragic effects. It would have been far better to have sacrificed much of the dream scene, which is long and repetitious, and the oft-recurring cheering crowd scenes in the earlier part, and to have made the method of the hero's eventual return somewhat clearer. As it stands one is not quite clear which is dream and which is reality, and, as before remarked, the sudden change from the lavishness and size of the elaborate settings and sense of pomp to the quietness of the lovers in each other's arms, disturbs one's sense of the fitness of events.

Don Ramiro, returning from his victory over the Moors in Granada, falls in love with the King's niece, Donna Marna, upon whom Don Ferdinand has set covetous eyes. Jealous, he conspires to get Ramiro sent away to govern the Moors, and in the meantime obtains the king's consent to marriage with Donna Marna, much against her wish. A letter sent to Don Ramiro informs him of the impending ceremony, and he sets off post haste to prevent the marriage and claim Donna Marna as his own. This, it would appear, he eventually accomplishes, but meanwhile, Donna Marna, distressed by the thought of her fate, dreams disturbing dreams, and these are shown in pictorial form on the screen. The distressing medley of events is well set out and the introduction of the *danse macabre* feature is unusually creepy. But the dream is too long, and thus is confusing to the beholder, who is uncertain for a long time if Don Ramiro is really dead or if his death is part of the dream.

It looks as though the picture ought to be gone over again and remade as to its latter part. The earlier part has a certain majesty of its own, and had it been possible to continue this there is no doubt that it would have made one of the most striking contributions which the Continent has made to screen art. Even in the latter portion there are glimpses of really good scenes, and with the dream scene cut and more emphasis laid upon Ramiro's real return, the picture might be vastly improved. It is inconceivable that a picture which promised so well should not carry that quality on towards its close.



SCENE FROM "LOVE'S TRIUMPH."

In Max Neufeld the picture has a Don Ramiro with a good presence and an actor capable of expressing the restrained emotion of a strong man, while Carmen Cartellieri as Donna Marna shows herself an actress of ability and charm. The crowd is well handled, but is introduced too often, and sometimes at too distant a range.

Given the improvements suggested above, the picture should find an entertained public in almost every type of hall, for there is a real atmosphere of old romance pervading it.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The New Reporter.

Second Richard Talmadge production maintains high standard of entertainment.

RELEASED BY UNITY FILMS.

Length, 4,300 *feet.*

Release Date, *January* 24, 1924.

CONSIDERABLE interest was manifested in the screening of Richard Talmadge's second production on Tuesday last, for the reason that many of those who had seen his first picture, which was really good entertainment of an attractive character, rather doubted whether the new American star could maintain this somewhat high standard. But all doubts were set at rest after seeing him in "The New Reporter," which contained quite a number of clever athletic stunts, a somewhat more coherent story, and a much more interesting cast. His work was always cleanly carried out, finished, and never forced, and although much of the stunt action is on familiar lines, it was all excellently well done.

The story is built around a precious gem stolen from a Chinese temple, and now in possession of Harrison Rhodes, who holds a reception on the occasion of the presentation of the gem to his daughter Marian. A Chinese Mandarin is in the country searching for the gem, and he utilises two society crooks to attend the party and secure the stone. Dick Harvey, the new reporter on the "Morning Times," is also present. The crooks, by a clever and daring ruse, steal the jewel and get away. Dick chases them, and is in time to see them enter a house in Chinatown. Climbing to the top of the building he looks through a skylight and sees the crooks hand the stone to the Mandarin. Dick dives through the skylight, scatters the crowd, and secures the jewel after a thrilling fight. His escape along the roof, pursued by a horde of Chinese, is thrilling. But the Mandarin kidnaps Marian and holds her for ransom, and Dick again visits Chinatown, with the jewel in his possession. Having located the girl, Dick defies the den of scoundrels, smashes the light, seizes Marian, and together they make a dash for liberty. They fight their way through a maze of hallways, rooms, and underground passages, and finally reach the open, where Dick adroitly disposes of his Chinese pursuers. Dick returns the jewel, and claims Marian as his bride.

SCENE FROM "THE NEW REPORTER." (Unity.)

The many fights and chases throughout the picture are certainly genuine, and the star, in every instance, outpaces and outpoints his pursuers with ridiculous ease, although it is quite clear that the latter are doing their utmost. If there was a weak spot in the final scenes it was to be found in the fact that Dick, hampered by a woman, was somewhat favoured by his opponents, who always avoided his companion. But one of the first things a criminal does in these circumstances is to hit the man through the woman, and in such an instance the lady would have had a bad time. But it was all so cleverly done that the triumph of the hero was genuinely reflected in the popularity he gained.

This series of pictures is not high-brow by any means. They are clearly built for the popular halls, and as such will be welcomed as novel, bright, and with a high entertainment value.

A Man of Action.

Feeble comedy of crooks and crocks.

RELEASED BY ASSOCIATED FIRST NATIONAL.

Length, 5,600 *ft.*

Release Date, *January* 14, 1924.

THIS is poor stuff, taken at its very best. It really shows how silly and inane the American machine-made film is, and how badly off they must be on the other side for good, sound screen stories. Here is a story built around a young millionaire by inheritance. He is a poor "simp" at the start, and is so at the finish. He signs cheques for his dishonest guardian at request, is a pliant tool in all matters of business, and is, in every way, a fit occupant for an asylum. Then he goes in search of diversion in the slums, and wears a sweater instead of a white shirt. A gang of crooks interest him in an attempt to rob his own house, and he actually finds himself, without knowing very much about it, engaged in this congenial task. Here he meets his guardian, who blindly accepts him as the crook, and not as his ward. It is, perhaps, not taxing the credulity of the "fan" in America too much to assume that he would swallow this meeting as gospel, and to imagine, in an imaginative way, that the two had never met before. Well, if the American "fan" can swallow that, he can swallow anything that film studios can give him.

But it is hardly likely that such a result can be attained on this side, even from uncritical audiences. Most of the action takes place in the home of the millionaire, and there is a lot of running about from room to room over a missing box of diamonds. Quite a number of persons secure this box only to lose it again, and in the end the police arrive, round up the gang, and restore the masquerading owner to a somewhat belated sense of his high position.

There is very little comedy in the picture, and that little centres round a crack-brained member of the gang, who imagines he has discovered the secret of noiseless explosion by liquid. When this character is finally blown up there is a laugh.

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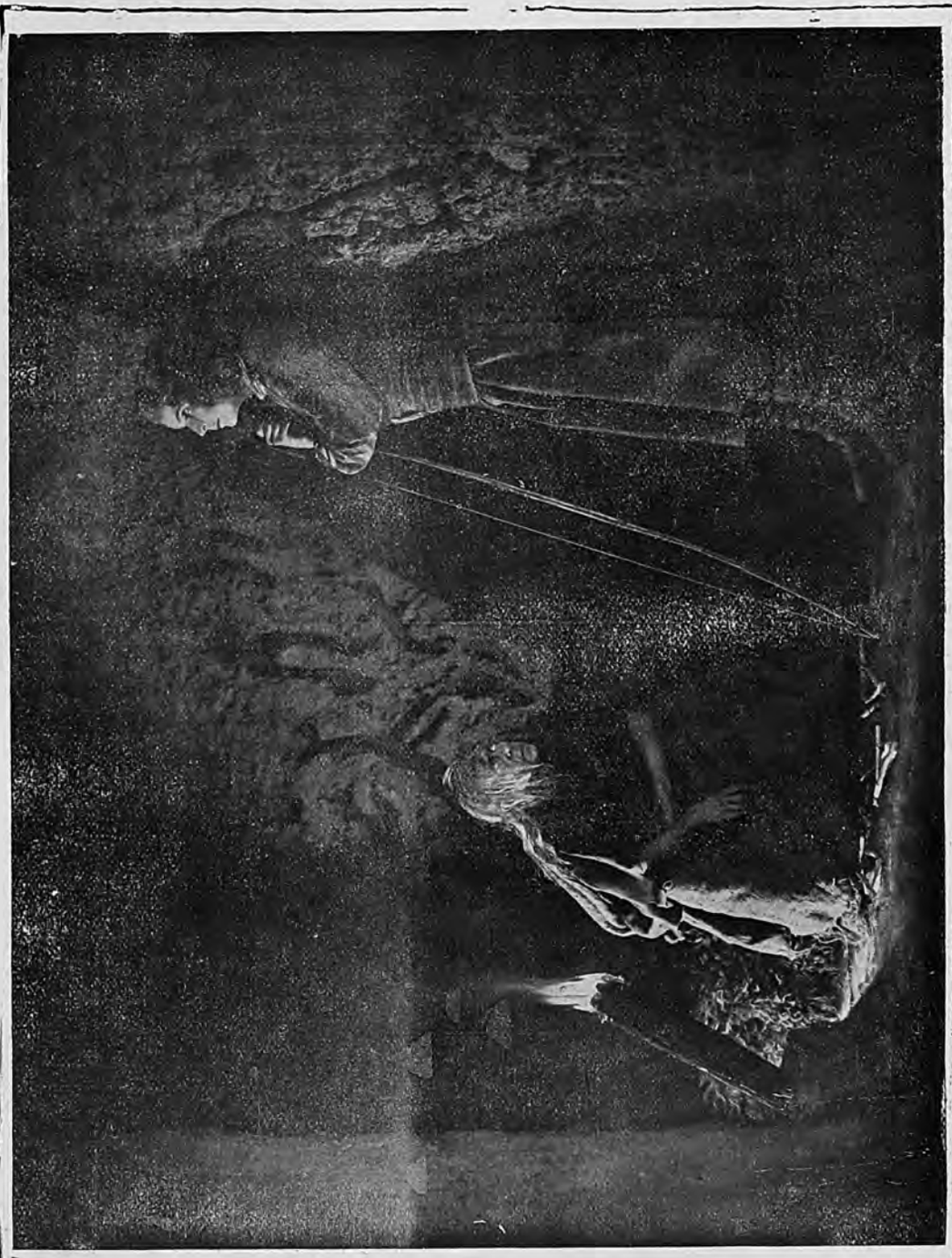

DIRECTED BY
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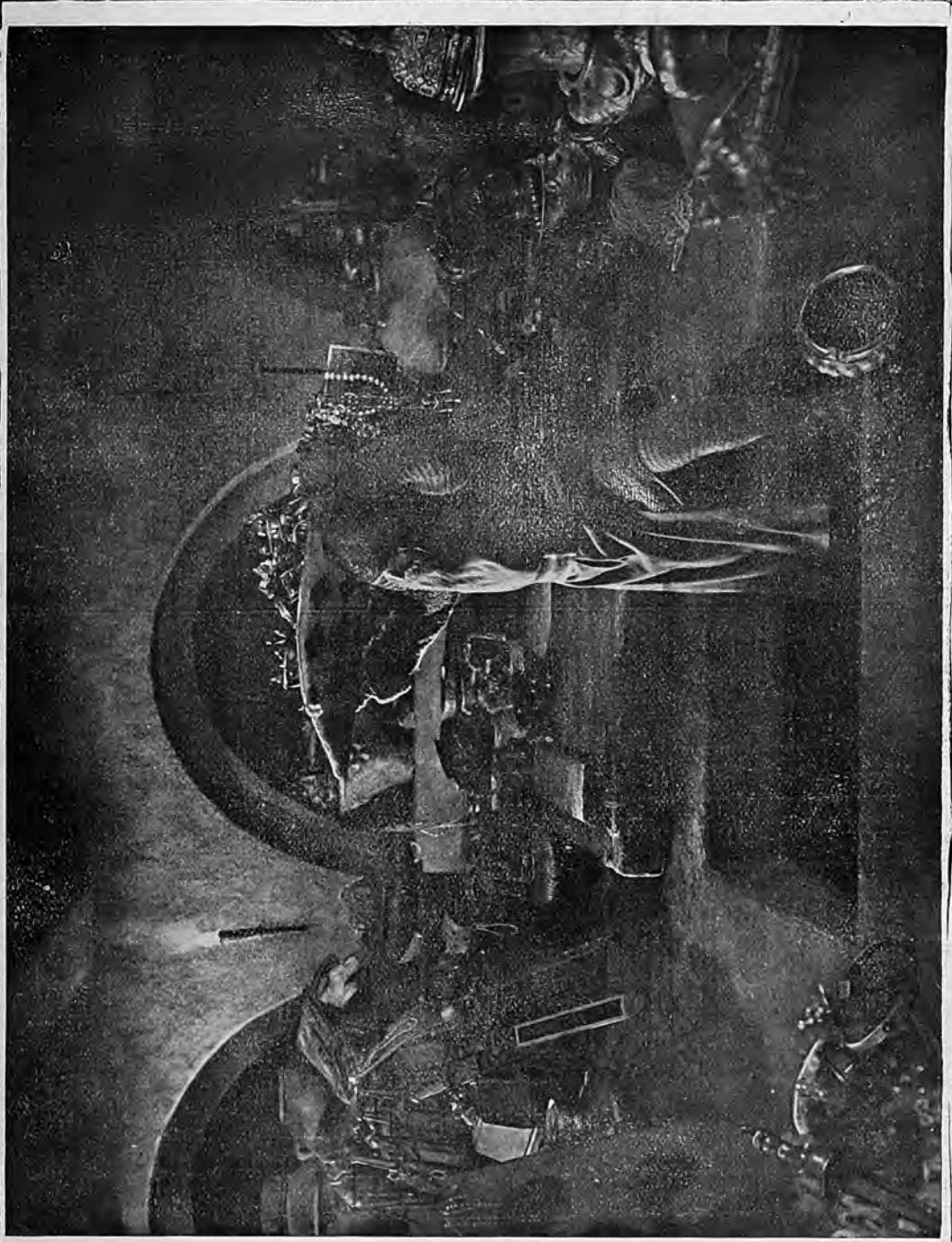

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SEPTEMBER 29, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

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THE WOMAN WHO OBEYED

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, OCTOBER 1.
W. & F.....Is Divorce a Failure? ..... Scala, 3
TUESDAY, OCTOBER 2.
Famous-Lasky....Grumpy ..... New Gallery, 11
European....In the Days of Daniel Boone ..... Own Theatre, 11 & 2-30
Stoll....Young Lochinvar ..... New Oxford, 3
General....For You My Boy ..... Shaftesbury Pavilion, 11-15
Napoleon....Afterglow ..... Scala, 11
WEDNESDAY, OCTOBER 3.
Fox....Without Compromise ..... New Gallery, 11
European....In the Days of Danial Boone ..... Own Theatre, 11 & 2-30
THURSDAY, OCTOBER 4.
Goldwyn....The Spoilers ..... Empire, 11
Artistic....Three W. W. Jacobs' Stories ..... New Gallery, 11-15
Wardour....Divorce ..... New Scala, 3
FRIDAY, OCTOBER 5.
Unity..Third Richard Talmadge Picture ..... Shaftesbury Pavilion, 11
Goldwyn....Three Wise Fools ..... Empire, 11
F.B.O.....Love is an Awful Thing ..... Alhambra, 11
Vitagraph....The Darling of the Rich ..... New Oxford, 3
Regent....The Wolf of Tibet ..... Scala, 3

MANCHESTER.

TUESDAY, OCTOBER 2.
Famous-Lasky....Grumpy ..... Oxford St. P.H., 11
Fox....The Avalanche ..... Theatre Royal, 11
Gaumont....What Happened to Jones ..... Gaiety and O.T., 11 & 2
Granger....Ferragus ..... Deansgate P.H., 11-15
F.B.O.....Main Street ..... Futurist, 11
European....Crossed Wires, and Burning Words....Winter Gardens, 11-15
WEDNESDAY, OCTOBER 3.
Assoc. First National....Slander the Woman....Own Theatre, 11 & 2-30
Pathe....Reported Missing ..... Oxford St. P.H., 11
Regent....Reckless Youth ..... Piccadilly, 11
Regent....Manchester United. F.C. Film ..... Piccadilly, 11
W. & F.....Is Divorce a Failure? ..... Gaiety, 11
European....Legally Dead ..... Deansgate P.H., 11
THURSDAY, OCTOBER 4.
Goldwyn....The Spoilers ..... Theatre Royal, 11-15
FRIDAY, OCTOBER 5.
Albert Lester....The Island Virgin ..... Deansgate P.H., 11-15
Fox....Without Compromise ..... Oxford St. P.H., 11
Wardour....Divorce ..... Futurist, 11-15
Graham-Wilcox....Chu-Chin-Chow ..... Theatre Royal, 11
Napoleon....Afterglow ..... Piccadilly, 10-45

LIVERPOOL.

MONDAY, OCTOBER 1.
Fox....Yes, We Have No Temper ..... Futurist, 11
TUESDAY, OCTOBER 2.
Pathe....Reported Missing ..... Prince of Wales, 11
Regent....Reckless Youth ..... Scala, 11
Regent....Everton F.C. Film ..... Scala, 11
Graham-Wilcox....Chu-Chin-Chow ..... Scala, 11
W. & F.....Is Divorce a Failure? ..... Palais de Luxe, 11
WEDNESDAY, OCTOBER 3.
Fox....The Avalanche ..... Prince of Wales, 11
European....Crossed Wires, and Burning Words ..... Futurist, 11-15
F.B.O.....Man and His Gods ..... Scala, 11
THURSDAY, OCTOBER 4.
Famous-Lasky....The Ghost Breaker ..... Futurist, 11
Napoleon....Afterglow ..... Scala, 11
FRIDAY, OCTOBER 5.
Famous-Lasky....Grumpy ..... Scala, 11
Assoc. First National....Slander the Woman ..... Futurist, 11
Goldwyn....The Spoilers ..... Prince of Wales, 11-15

SHEFFIELD.

MONDAY, OCTOBER 1.
Assoc. First National....Slander the Woman ..... Grand P.H., 11
F.B.O.....Main Street ..... Union Street P.P., 11
Napoleon....Afterglow ..... Central P.H., 11
TUESDAY, OCTOBER 2.
Fox....Yes, We Have No Temper ..... Cinema House, 11
Vitagraph....The Midnight Alarm ..... Union St. P.P., 11
WEDNESDAY, OCTOBER 3.
Famous-Lasky....Grumpy ..... Union St. P.P., 11
FRIDAY, OCTOBER 5.
Gaumont....What Happened to Jones .....Grand P.H., 10-45
Pathe....Reported Missing ..... Cinema House, 11
Walturdaw....Daughters of the Rich ..... Union St. P.P., 11
Fox....The Avalanche ..... Central P.H., 11

LEEDS.

TUESDAY, OCTOBER 2.
Famous-Lasky....Grumpy ..... Kinema Exchange, 10-30
Goldwyn....The Spoilers ..... Majestic, 11
Fox....The Purple Phial ..... Scala, 11
Gaumont....What Happened to Jones ..... Kinema Exchange, 11-40
Pathe....Reported Missing ..... Kinema Exchange, 2-15
Clarion....The Great Alone ..... Grand Assembly, 11
WEDNESDAY, OCTOBER 3.
Fox....Yes, We Have No Temper ..... Kinema Exchange, 11
THURSDAY, OCTOBER 4.
Assoc. First National....Slander the Woman....Own Theatre, 11-15 & 2-30
FRIDAY, OCTOBER 5.
Famous-Lasky....The Ghost Breaker ..... Kinema Exchange, 11

NOTTINGHAM.

TUESDAY, OCTOBER 2.
Famous-Lasky....The Bonded Woman ..... Scala, 11
Assoc. First National....Slander the Woman .... Mechanics' Hall, 11
Gaumont....What Happened to Jones ..... Goldsmith St. P.P., 11
WEDNESDAY, OCTOBER 3.
Fox....The Purple Phial ..... Mechanics' Hall, 11
Napoleon....Afterglow ..... Elite, 11
Granger....Love's Triumph ..... Scala Theatre, 11
FRIDAY, OCTOBER 5.
Fox....Yes, We Have No Temper ..... Scala, 11

BIRMINGHAM.

SUNDAY, SEPTEMBER 30.
Assoc. First National....Slander the Woman ..... Own Theatre, 7
European....What Wives Want ..... Regent Hall, 7
European....Fools and Riches ..... Regent Hall, 7
Pathe....Reported Missing ..... Futurist, 7
Gaumont....What Happened to Jones ..... Scala, 7
Artistic....The Empty Cradle ..... Broadway, 6-45
Napoleon....Afterglow ..... Futurist, 4-30
TUESDAY, OCTOBER 2.
Assoc. First National....Slander the Woman .... Own Theatre, 11 & 3
Stoll....Young Lochinvar ..... Futurist, 11
WEDNESDAY, OCTOBER 3.
Goldwyn....Three Wise Fools ..... Futurist, 11
FRIDAY, OCTOBER 5.
Famous-Lasky....Grumpy ..... Futurist, 10-30
Famous-Lasky....The Ghost Breaker ..... Futurist, 10-30
F.B.O.....Rags to Riches ..... New St. P.H., 11
Fox....The Purple Phial ..... Scala, 11

NEWCASTLE.

TUESDAY, OCTOBER 2.
Hepworth....Strangling Threads ..... Pavilion, 11-15
Stoll....Young Lochinvar ..... Tyne Theatre, 11-15
WEDNESDAY, OCTOBER 3.
European....What Wives Want ..... Own Theatre, 11-15 & 2-30
European....Fools and Riches ..... Own Theatre, 11-15 & 2-30
Pathe....Reported Missing ..... Queen's Hall, 11-15
F.B.O.....Mary of the Movies ..... New Pavilion, 11-15
THURSDAY, OCTOBER 4.
F.B.O.....The Fall of Babylon ..... New Pavilion, 11-15
FRIDAY, OCTOBER 5.
Famous-Lasky....The Bonded Woman ..... Grainger P.H., 11

GLASGOW.

MONDAY, OCTOBER 1.
Goldwyn....The Spoilers ..... Scala, 11
TUESDAY, OCTOBER 2.
Gaumont....What Happened to Jones ..... Salon, 11
Stoll....Young Lochinvar ..... Scala, 11
WEDNESDAY, OCTOBER 3.
Famous-Lasky....The Bonded Woman ..... Scala, 11
THURSDAY, OCTOBER 4.
Goldwyn....Three Wise Fools ..... Scala, 11
Granger....Ferragus ..... New Savoy, 11
FRIDAY, OCTOBER 5.
Pathe....Reported Missing.....Renfield St. C. H. and O.T., 11 & 3

CARDIFF.

TUESDAY, OCTOBER 2.
Rose....The Miracle of To-morrow ..... Cardiff Cinema, 11-30
Goldwyn....Three Wise Fools ..... Capitol, 11-30
F.B.O.....Rags to Riches ..... Kinema Exchange, 12-15
Phillips....The Avenging Torrent ..... Kinema Exchange, 3
Assoc. First National....Children of the Dust....Kinema Exchange, 12-15
FRIDAY, OCTOBER 5.
Famous-Lasky....The Bonded Woman ..... Own Theatre, 11
Goldwyn....The Spoilers ..... Capitol, 11-30
Granger....Ferragus ..... Queen Street Cinema, 11-30

"CHU-CHIN-CHOW" THE GREATEST PROPOSITION OF THE YEAR

Starring BETTY BLYTHE
Directed by HERBERT WILCOX

For Important TRADE SHOW ANNOUNCEMENT see pages 46 & 47.

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WATCH FOR TRADE SHOWS!!!

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London." MANCHESTER Phone: City, 5207.

No. 516 SATURDAY, SEPTEMBER 29, 1923. SIXPENCE.

A Fine Constitution

THE last meeting of the Cinematograph Trade Council appears to have been a distinctly important one, for on this occasion Mr. S. Rowson formally presented the draft of the constitution of the Council, which proved to be a document showing a great deal of foresight, courage, and real imagination. Mr. Rowson, in presenting the draft constitution, intimated that it was an ambitious attempt to deal with certain vital problems in the trade, instancing that "the first of these problems arose from the absolute need for the recognition of the essential unity of all those who have any interest, material or sentimental, in the kinema, and who desire its advancement. The second, superficially distinct from the first, though actually included in it, arose from the need for some organisation capable of dealing effectively and practically with certain matters that concern those actively engaged in the production of public entertainment (in the widest sense of the term) through the medium of the screen."

The recommendation brought before the Trade Council, and adopted by them, provides that the absolute majority on the Council shall consist of the aggregate of representatives of the three principal branches of the industry; the offices of chairman and treasurer are to be filled by active members of these branches, and practically opens the Council to any organised groups who can become affiliated and send a representative to the Council, provides a platform for the discussion of common problems, and a tribunal for the adjudication of the disputes and difficulties that may arise between different branches of the industry.

Candidly, the only point of criticism that one can make in connection with the constitution at all is one of regret that the Council is open to any organised groups that can apparently send a representative to the Council meetings, for we are sadly afraid that this presents an opportunity for certain highbrow organisations to air their views at meetings, and, generally speaking, waste the time of the Council. Frankly, we should prefer that the Trade Council consisted of representatives of the three branches of the trade only, and closed its ranks to outsiders, but, after all, this is a somewhat small matter, and no doubt the committee responsible for the draft constitution can safely be left to see that their proceedings are not in any way embarrassed by people who have axes to grind.

Perusing the constitution of this Council one can only come to the conclusion that the Ways and Means Committee, of which Mr. Rowson is a prominent member, have done their work extremely well, because it is undoubtedly an ambitious attempt to bring into being a Council that will direct the interest of this vast industry of ours. It provides for a president, and, with a knowledge of the negotiations that have been going on with a certain noble lord, we should consider that the Council would be indeed fortunate if he could be persuaded to undertake the office of president of the Council.

The objects of the Cinematograph Trade Council will receive the sympathy and support of every thinking member of this industry, for, in brief, it sets out (*a*) To protect and advance the industry; (*b*) To provide a platform where matters of common interest may be discussed and considered so that, if necessary, concerted action may be decided on and taken in the general interests of the industry; (*c*) To watch, oppose, or promote legislation (national and local) affecting the industry, and to take any action which may be deemed necessary; (*d*) To promote, encourage, or co-ordinate any philanthropic, benevolent, or provident schemes in connection with the industry; (*e*) To offer prizes, diplomas, or other reward or recognition for any distinguished work, invention, scheme, which the Council deem to have advanced or will advance the general interests of the industry; (*f*) To consider and report on any matter referred to it by any constituent association affecting the interests of such association; (*g*) To consider, report, or adjudicate any dispute or difference between two or more constituent associations, if requested to do so by the several associations between which such dispute or difference may arise; (*h*) To do all or any other matters or things which, in the opinion of the Council, would advance the interests of the industry, will meet with the entire support of the whole industry.

With such worthy objects in view, the Trade Council will forge ahead with the complete support of the whole trade, which recognises that the time was never more ripe than at the present moment for a live body to direct its energies.

It is pleasing to see that the members of the Trade Council are taking their work so seriously, and gives one high hopes of the future. It only remains for the trade adequately to support their Council, and that their work may be completed, to see that they are not financially embarrassed.

We congratulate Mr. S. Rowson and his fellow committeemen upon their excellent work.

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By the W

A Weekly On Trade

AS I announced in these pages some few months ago, there is exceptional activity in the American producing field, and never has there been in the history of the industry on the other side such an array of pictures on Broadway as are being screened at the present moment. From the latest issue of the "Motion Picture News" I gather that playing in legitimate theatres at top theatrical prices are United Artists' superb picture, "Rosita," with Mary Pickford as its star; "The Hunchback of Notre Dame," Universal's masterpiece; "If Winter Comes," the Fox super; "The Green Goddess," which stands as Distinctive's contribution to the higher art of the silversheet, with George Arliss as its ambassador; "The White Sister," Inspiration's throbbing canvas of romance and passion, with Lillian Gish in the title rôle; "The Silent Command," Fox's dramatic glorification of the American Navy. "The Covered Wagon," Paramount's brilliant canvas recording a nation in the making during the cry of "Westward Ho" in '48, continues at the Criterion, a symbol picture production at its best, and still playing to capacity since its opening.

The "New Picture Era."

THE taking of these big theatres on Broadway has prompted that deep student, William A. Johnstone, to write a special leader which should make the American trade think. In it he says, "But as we write—and while the critics' praises sound and the billboards flash and the electric signs dazzle and the larger newspaper advertisements impress—we are thinking of the eighty percenter. The ten thousand and more theatres in the four thousand communities of this country! Then there's the fifty thousand population town. What are *they* thinking of the New York onslaught? What does the *new picture era* mean to them? In short: when will they get these pictures? And how? On flat rentals or percentage? What kind of prints will they receive? And last, but not least, what advertising will they employ to get the greater movie audiences? It is one thing to make greater movies. It is another—to handle them.

Kinema "Life-Savers."

"LET'S not lose our heads. One of Wallace Reid's pictures booked 8,922 theatres. Tom Mix is called "the lifesaver" by thousands of exhibitors. Hoot Gibson is preferred to the greatest present male star in many and many a picture house. And at a little gathering in New York last week of hard-boiled picture men, the question was propounded: if you could have any one of the line-up of big pictures now playing in the Metropolis which would you rather have? And most of them selected 'Why Worry?' Harold Lloyd's picture at the Strand. It goes right away into the picture theatres."

Johnstone is right in looking ahead, and the time will come in this country when many exhibitors will probably look somewhat seriously upon the encroachment of the picture into other than purely picture houses.

Bertram Phillips and "E.A.B."

BERTRAM PHILLIPS appears to have taken E. A. Baughan's criticism of "The School for Scandal" very much to heart, judging from the latter's article in last Monday's "Daily News." In his criticism of Sheridan's famous play, the eminent film and dramatic critic commented very severely upon the film producer falsifying the comedy of a British stage classic by inventing an episode which he contended quite destroyed it. Mr. Phillips, in his reply, apparently makes no attempt to defend himself against this charge, but contents himself by asserting that kinema audiences don't know Sheridan, and that the picture as it stands is quite entertaining, and then further takes Mr. Baughan to task for his attack on his artistes who so loyally worked with him.

A Critic's Straight Talk.

I QUITE agree with Mr. Baughan when he says that such inventions in well-known stage classics are "systematic of the canker which is eating out the very heart of the film art," and that "film-makers must not do such things if they wish their art to be taken seriously." The public is not as foolish as producers imagine—if it becomes irritated with crass foolishness it will say nothing, but simply stay away from pictures. Baughan finishes up a very sensible article by declaring "that you cannot fool the public all the time," and I think every reader of this journal will agree with him. Decidedly, Mr. Phillips has come off second best in his tussle with a critic who is not only one of the soundest judges of a film, but who writes with a proper idea of its entertainment value.

A Universal Season at the Empire.

MR. CARL LAEMMLE has, I understand, taken a lease of the Empire Theatre when the Goldwyn tenancy expires, which is on October 27 next. Mr. Laemmle's season will be one of several weeks, and he will stage either "Merry Go Round" or "The Hunchback of Notre Dame," probably the latter, for his opening production. As I informed my readers some weeks ago, Universal have already taken the West End Cinema, so that this company will be represented in the West End of London in two theatres. Universal have several big pictures completed which they will probably show at one or the other of these theatres during the next few months.

A Mixed Grill.

AFTER having been closed for some time, the Embassy Theatre, next to the Holborn Restaurant, was opened on Monday last with what was called "The New Stunt," a mixture of films and concert party entertainment. It was unfortunate that preparations for the opening were so much delayed that those entering the theatre did so to the noise of workmen's hammers and shouts from the stage to "Cut out the blues," a remark addressed, not to the audience but to the electrician. Pathé's Gazette and Pictorial, and "Minnie," a First National picture, provided the exteriors of this entertainment sandwich, the centre of which was a concert party show that was reminiscent of seaside holiday entertainment upon the pier. I found the seats constructed to receive patrons with less beam than myself and rather upright in the back, but this is an affliction that the more meagrely proportioned would not notice so much.

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ay Notes.

Causerie Topics.

Lifting the Ban on Ideal.

I CONGRATULATE the Bristol Branch of the C.E.A. on their common sense in lifting the ban on Ideal Films. West country exhibitors are somewhat militant, but as I pointed out in these columns the other week, boycotts will certainly get them nowhere, and they appear to have recognised this salient fact at last, for at their meeting they decided to resume ordinary business relations with this company immediately. The resolution is somewhat amusing, for quite fifty per cent. of their members have, I understand, been carrying on business with Ideal without any hitch of any kind, despite the boycott. However, to save their face, the Bristol exhibitors have now put the matter in order.

Death of "Pop" Lubin.

MEMORIES of the old days in the film industry are revived by the news that Mr. Sigmund Lubin has just passed away in Atlantic City. Lubin, or as he was more affectionately known as, "Pop" Lubin, was one of the real old-timers in the film trade, commencing, as he did, as founder and head of the Lubin Company, and marketing a vast amount of features during the time he was in the business. Mr. Lubin paid many visits to this country, but had not been here for some years, and his interest in the film industry practically lapsed during the war. His death will be received with real regret by the many friends he had in this country.

Dull Trade Shows.

IT always strikes me as distinctly curious that in an industry such as ours which is catering for the entertainment of the masses, that we ourselves give such extremely uninteresting and unentertaining trade shows. Outside of the big events, which only take place on a few occasions during the year, the ordinary trade show is probably the dullest function imaginable. It is customary for it to start at least fifteen minutes late, and the viewer then has to wait and listen to a dreary interlude by a mediocre band which certainly cannot put anybody in a good humour for the picture that follows. Surely some of the trade show houses might with advantage infuse a little imagination into their proceedings and try and create a little different atmosphere.

A Goldwyn Film at Warwick Castle.

ON Saturday last, Warwick Castle was the scene of an interesting private film entertainment. Mr. and Mrs. H. W. Marsh, who live at the Castle, were entertaining the American Ambassador and Mrs. Harvey, Mr. Will Hays, the Duke of Marlborough, Lady Brooke and a distinguished company, with the Goldwyn Cosmopolitan production, "Little Old New York." Goldwyn, Limited, by the courtesy of Messrs. Walturdaw, sent down two Powers' Projectors and arranged for Madame De Yonge to play the same music as has been used at the Empire, Leicester Square. The company expressed intense pleasure at the efforts that had been made to please them.

American Exhibitors and the Tax.

AMERICAN exhibitors, it must not be forgotten, have their trials as well as their British brethren, and among them is a first cousin to our own Entertainments Tax. Their method of dealing with the Admission and Seat Taxes has assumed a different form from our own, and their latest attempt to deal with these taxes is in the form of a personal letter sent to every Senator and Congressman setting out the present position. This has been signed on behalf of the Motion Picture Theatre Owners of America by Mr. Sidney Cohen, president of the M.P.T.O.A.

The Importance of the Screen.

THE letter is not at all on the aggressive side, but places before the members of Senate and Congress the importance of the motion picture and the picture theatre in the life of the nation, and claims that the screen is an element of expression and a publicity medium, almost, if not quite, equal to the newspaper and magazine in shaping public opinion. It recalls the use made of the screen by various Government Departments, and by the Administration itself, asking also to be considered in the same light as newspapers.

Freedom from Political Control.

HAVING set out the public service which the screen has performed, the letter appeals to the people's representatives to remove the taxes, which are inflicting hurt upon the industry and closes with the following:

> Like the other divisions of the American Press, the Motion Picture Theatre Screen must be kept free from political or centralised control of every character, and able at all times to give the highest and best service to the American people. Again may we ask you to consider the situation cited here in such a way as to enable you to meet it with justice and fairness in the coming session of Congress, so that jointly we may arrive at such conclusions as to accord the Theatre Owners an absolute square deal, and conserve in every way the best interests of Government and people.

It remains to be seen whether or not Congressmen will follow the example of British M.P.s and say "Sure!" to forget their enthusiasm later on in the American Parliament.

Motion Picture Day in U.S.

SYNCHRONISING almost with the important luncheon to the Prince of Wales in this country, which will draw attention to British pictures, American exhibitors will be busy on November 19 celebrating their National Motion Picture Day, which has been sponsored by the American M.P.T.O.A. From every State of the Union support is promised, and the president of the Motion Picture Theatre Owners of Canada has expressed the intention of Canadian exhibitors to make this an outstanding event in Canada. It is hoped by drawing public attention to the picture theatres on that day to secure public approval, prestige and increased patronage. Plans for effecting this are not yet completed, but that much is expected from the celebration of the day is evident on all sides.

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BY THE WAY—*Continued*

A Toll on the Day's Takings.

A FEATURE of the day which will be observed enviously by the new Cinematograph Trade Council is the proposal that every exhibitor in the United States shall contribute twenty-five per cent. of the day's takings to assist the national organisation in furthering constructive programs for the protection and advancement of the industry. Twenty-five per cent. is a big slice out of a day's receipts, but with the enthusiasm that characterises our American cousins they seem in many districts to be grasping a tight hold of the idea. They appear to be realising that no organisation can do big things without sound financial support, and the success of the national body in securing the elimination of the tax upon ten cent. admissions, and the saving of a large amount upon insurance premiums that emboldens the American exhibitor to expect more, and to be ready to contribute his quota to the success of National Motion Picture Day.

Block Booking?

IS block booking returning? Just recently I have heard of quite a number of occasions where renting firms are attempting to book their pictures in blocks of a dozen or more. Does this presage the return of block booking?

A Tip to Prophets.

A FEW weeks ago one of my confreres, in giving his opinion on films showing on Broadway, intimated that whilst he thought "The Covered Wagon" was quite a good picture, he doubted whether it would go well with an English audience. In view of the fact that this picture is playing to capacity at the London Pavilion and every matinee and evening performances are packed to the door, I wonder what he thinks now. It only shows how careful one should be in prophesying, because more often than not the prophet only succeeds in making an utter fool of himself.

Fox Publicity Change.

MR. R. G. FOGWELL, publicity manager of the Fox Film Company, has resigned his position with that concern this week to commence an extended tour of the world, accompanied by Mr. Denison Clift, the well-known producer. Mr. Fogwell and Mr. Clift, who leave early next week, are to proceed to Austria, Egypt, Turkey, through Greece to Japan, China, and finally expect to arrive at Los Angeles somewhere about the end of the year. Mr. Fogwell has been succeeded at the Fox Film Company by Mr. Harold Pontefract, the well-known publicity expert, whose work notably with the Transatlantic Film Company and Associated First National, has gained him a host of admirers in the trade.

Visit of German Producer.

A DISTINGUISHED member of the German film industry arrived in London on Wednesday in the person of Mr. Paul Davidson. This celebrated producer was responsible for bringing Lubitsch into German film production as well as introducing such notable screen artistes as Emil Jannings, Henry Porten and Asta Neilson. Mr. Davidson was manager for productions such as "Passion," "Deception," and some of the greatest German photoplays, and he has brought his latest and greatest picture, "Anything for Money," featuring Emil Jannings, with him. He plans to stay in this country some few days.

An Unexpected Return.

AFTER an illness lasting five and a half months, Pearkes Withers returned to Stoll's this week in his old capacity as director of studio publicity. He was taken ill at the beginning of last April with appendicitis, and the complications which ensued necessitated no fewer than three operations in the course of eight weeks. No one imagined he would recover, but he hopes soon to be none the worse for his terrible experience.

Marc MacDermott Returns to Fox.

FAMED as one of the screen's greatest actors of character parts, Marc MacDermott has rejoined William Fox to play an important rôle in "Hoodman Blind," Wilson Barrett's celebrated stage play, which is now in course of production at the Fox studios. MacDermott's popularity extends over many years, for he was one of the first prominent stage actors to adopt a screen career. Perhaps his greatest success was as the dumb paralytic in the Fox masterpiece, "While New York Sleeps."

A Screen "Hamlet."

A PICTURE which is likely to cause a good deal of controversy in scholastic, literary, and the show-world generally is the Asta Neilson version of "Hamlet," which H. Kingo-Armstrong will shortly show in this country. Apart from its beauty of setting—the Danish castles, banqueting halls, and battles having been supervised by historical experts—it has a great interest, as it is said to give a new clue to the complexity of Hamlet's character, a complexity which is perpetually being discussed. This screen version of the tragedy is founded on an old *saga* unearthed by an American *savant*, and William Shakespeare had doubtless studied the story before he wrote his immortal play. The *saga* explains the morbidness of the Prince's character in a way which makes many things clear, but piles tragedy on tragedy.

Tatler

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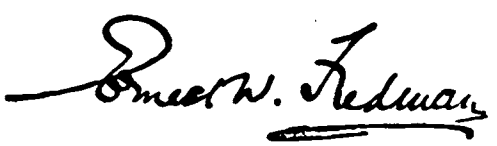
Real Enthusiasm

NOTHING has appealed so much to the trade of recent years as the really spirited effort that the British National Film League are making to ensure the complete success of the British Film Weeks, and, in point of fact, never in the history of this industry has there been so much enthusiasm displayed in the popularising of British films. From the moment that the League started their activities, each member has been solely concerned in an intense desire to get British films shown to the public in a measure and a manner which has never been attempted before. Somewhat slow in starting, during the past few weeks the League have forged ahead in an astonishing manner, the seal being set upon their complete success by the consent of the Prince of Wales to inaugurate the event at the big luncheon in November. British films have really for the first time come into their own, and the tremendous activity that is taking place in the studios to-day shows how enthusiastic producers are to work in conjunction with the League in presenting to British kinema-goers films fit to compare with the world's best. British film manufacturers and British exhibitors are to-day working in close co-operation, each striving to make these British Film Weeks a record in the history of the industry, and the long list of prominent exhibitors who have pledged themselves to show British films during the weeks in question (printed on another page) is a striking testimony to the value that they place upon British films, and is also a refutation of the suggestion that the exhibiting side of the business would be slow in taking up the cause.

A glance at the list shows that practically every prominent exhibitor in this country has pledged himself to show British films during the Film Weeks commencing in February, and a glance at the activities of the British film producers also shows that every well-known British film manufacturer is striving might and main to give to the public great photoplays in which will appear some of the finest actors and actresses of the day. One of the principal matters that had to be overcome was the fear in the minds of the exhibitor that there would not be a sufficiency of product during the Film Weeks, and there was a real anxiety in their minds that old British photoplays would be foisted on them to the detriment of the British film industry. To-day every exhibitor knows that there is absolutely no possibility of there being an insufficient number of films to go round. All the prominent producing houses are working hard, and the fact that a big West End theatre has been taken for a month in which to trade show British films is sufficient indication of the number of productions that will be available. Enthusiasm is being stirred up throughout the country by Mr. Victor Davis, the well-known South Wales showman, who is personally visiting each centre to expound his views to members of the C.E.A., and to help to rouse the enthusiasm of the apathetic, and acquaint them of the real support of the Cinematograph Exhibitors' Association.

The League, for their part, are bombarding the Press with publicity, and there is, nowadays, hardly a newspaper in the land that does not carry, some time during the week, some news or another concerning these Film Weeks. The question has been tackled with real enthusiasm, and if it is kept up must result in a tremendous boom in British films. A silly suggestion has been put forward in one quarter that the Americans are thinking of retaliating, but exactly what form of retaliation might ensue is not given. In justice to the American film industry it should be stated that they are proud and pleased to see British films leaping forward to success. Enthusiasm is a fine thing for any industry, and it is splendid to see the real enthusiasm being displayed in pushing forward British films to the success they deserve. At long last it would appear that British films have come into their own and with manufacturer and exhibitor working hand in hand their complete success must be assured.



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Widespread Supp
British Fi

Exhibitors Appeal to

GIGANTIC SUC

THE All-British Film Week scheme is capturing the imagination of exhibitors all over Great Britain, and those who are associating themselves with the project are enthusiastic in their desire that all their fellow-exhibitors shall support the scheme. Thus they have appended their signatures to a letter to them, which is in the following terms :

We, the undersigned, feeling the great importance and need of supporting this effort, intend to show British films during that week, provided that sufficient films of a suitable character will be available; and we earnestly desire to enlist your hearty co-operation with us to make this effort worthy of our beloved Prince's patronage. We need not elaborate the reasons why it is incumbent upon us all to join in this movement, for you know them as well as we do.

The very remarkable progress made in the quality, appeal and drawing power of British films in the last few years proves that, with adequate support, British producers can turn out pictures equal and even superior to any producers in the world, and it would be a great boon to the whole trade if it were possible to screen ever-increasing numbers of them.

In consequence of His Royal Highness the Prince of Wales' consent to give his support to the movement, the original dates of the British Film Week have been postponed by the Joint Committee of the League and the C.E.A., and the new dates fixed are February 4 and the seven following weeks, as already announced in the trade Press for the various territories. Please *keep your date open.*

We are informed by the British Film League that about twenty new British films of outstanding merit will be completed and trade shown by November or December next, and a combined list of all British films available will shortly be issued.

Meetings will be called at the various branches to consider plans and suggestions for mass advertisement both in the London dailies and the local papers, and on hoardings. You are earnestly urged to attend the meeting called for your town or territory. Counting on your hearty co-operation.

We remain,

Yours faithfully,

Arthur J. Gale (president of the C.E.A.), J. H. Dovener vice-president of the C.E.A., managing director of the Palace de Luxe Circuit, director and booking agent of other halls), Thos. Thompson (treasurer of the C.E.A., managing director of the North of England Cinemas), E. Trounson (ex-president of the C.E.A.), W. Evans (managing director of the Provincial Cinematograph Theatres), E. E. Lyons (joint managing director of Biocolor Theatres), Sidney Bacon (Sidney Bacon's Pictures and other halls), F. H. Cooper (Yarmouth and Norwich), Fred A. Prior (secretary of Notts and Derby Branch of the C.E.A.), Victor Sheridan (Associated Cinematograph Theatres), A. E. Shields (Bradford and Birstall), Harry Harcourt (Truro, Devonport), J. Graham (kinemas in Sheffield and Newark), W. Blake (Blake Bros. Theatre), H. J. Wood (Palladium, Southport), W. Justin (Bristol), F. W. Morrison (Imperial Hall, Durston-on-Tyne), W. J. Wright (chairman North Stafford C.E.A. Branch), James W. Barber (chairman London Branch C.E.A.), L. Wachs (Leicester Hippodrome), W. Herbert Percy (Royal West Lindon Theatres), Lewin P. Samuel (chairman Birmingham C.E.A. Branch), H. J. Martin (Leeds), E. Hewitson (ex-chairman Birmingham Branch), J. F. McDonald (ex-president of the C.E.A.), H. J. Cook (Shaftesbury, Portsmouth), A. Eley (Imperial, Chatham), A. B. King (King Circuit, Scotland), G. Eversley Moore (Pavilion, Luton; Granby Cinema Theatre Co.), Robert Freeman (Tower Picture Theatres), Matt Raymond, R. Richardson (Bradford), Sidney Bernstein (Empire Kine Theatres), A. Tellow (Moss Empires, Ltd.), L. Langdon (Stoll Circuit), J. R. Williams (National Electric Cinemas), E. M. Barker (Barker's Picture Palaces), W. E. Abrahams (Blue Halls, etc.), A. Tench (Academy Cinemas Co.), Ralph Davis (Angel Cinema, Ltd.; King's Cross Cinema, Tower Cinema), A. Cunningham (New Century Cinemas), L. W. Jenkins (Balham Palladium, Rink, Clapton; Hippodrome, Crouch End), A. Freedman, A. Cohen (Apollo Cinemas), A. Wheatley (Empire, Houghton-le-Springs, Co. Durham), J. Barton (Pavilion, Houghton-le-Springs, Co. Durham).

SOUTH WALES.

James Tilney (chairman of the South Wales C.E.A. Branch), Archibald Jones (vice-chairman of the South Wales C.E.A. Branch), W. Fooks (secretary of the C.E.A. Branch), David Hughes (Welsh Hills Entertainment Co.—five halls), W. H. Baker (Romilly Hall, Barry), C. H. Gwyne (Coliseum, Newport), R. Dooner (Cosy Cinema, Abergavenny), Geo. Roberts (Grand, Porth Olympia, Ogmore Vale), J. H. Jones (Park Hall, Cwmcarn), A. Jones (Victoria Hall, Abercarn), H. G. Opary (West's Cinema, Pontynewydd, Pontypool), Sidney Harper (Palace, Black Wood), Walter Bynorth (Pictorium, Porth), J. Ernest Sprague (Palladium and White Palace, Pontypridd), W. J. Thomas (Splott, Penylan, Gaiety, Cardiff), H. V. Davis (Public Hall, Newbridge), R. Simpson (Empire, Tredegar), E. Pearce (Clifton, Cardiff), Frank Taylor, Henry Thomas (Electric and Penydaren, Merthyr; Castle, Caerphilly; Olympia, Tredegar; Cinema, Aberfan), Roland Williams (Roland Williams' Circuit), J. B. Hill (Park Cinema, Pontypool),

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port for the All-
lm Week

their Fellow Showmen

CESS ASSURED

S. Hyman (Mumbles, Swansea), C. Isaacs (Hippodrome Llanelly), W. J. Fooks (Park Hall, Cardiff), E. Tilney (The Tilney Bros. Circuit, including Capitol, Cardiff, and Olympia, Newport), D. Worsley (Cardiff Cinema, Cardiff), S. Andrews and Sons (Central Olympia, Cardiff; Central Porth Castle, Swansea), W. Stone (Will. Stone's Circuit), R. Hopkins (Empire, Crumlin), A. Hawes (Imperial, Cardiff), Ernest E. Jameson (Pavilion, Cardiff), A. Wood Ward (Electric Theatre, Port Talbot), Hy. H. Battram (Workmen's Hall, Abercynon), A. Withers (New Hall, Palace, and Hanbury, Bargoed), S. W. Attwood (Coliseum, Blaenavon, Victoria, Newtown).

BRISTOL SIGNATURES.

G. Rees (chairman, West of England Branch), E. A. Tasker, E. Harris (Triangle Hall Co., Ltd.), J. H. Blackburn (The Savoy Picture House, Ltd.), F. E. Justine (Olympia Cinema), F. G. W. Chamberlain (Knowle and Coliseum), W. J. Pugsley (The Globe), W. Rust (St. George's Hall), Harry Tomkins (Brockington Picture House), E. Mulford (Park), A. E. Allen (Metropole), S. W. Justine (Premier), Geo. Allen (Castville), H. H. Froude (Whiteladies Picture House), H. V. Gully (His Majesty's), A. R. Atkinson (Vestry Hall and Baths Cinema).

In reference to the above signatures, Mr. H. Victor Davis informs us that every delegate who attended the General Council on September 12 appended his signature to the appeal, also a large number of London exhibitors, every exhibitor who attended the Bristol and West of England Branch on the 18th inst., and a large number of Welsh exhibitors. *Not a single exhibitor who was asked to sign refused to do so.* This fact alone is a strong indication that the whole body of exhibitors in the country will be staunch supporters of the British Film Week.

ALTERATIONS OF DATES.

A Plymouth Complaint.

WITH regard to the change of dates for the British Film Weeks several members at the recent meeting of the Plymouth C.E.A. could not understand the reason, and said they were unable to make new arrangements, because to fit the British week in the originally selected date they had had to rearrange their programs, and it was too much to expect them to do it again.

Harry Harcourt said that H. Victor Davis, on behalf of the British Film League, intended to go to all parts of the country and address meetings of members of the branches, and suggested that he might be invited to come to Plymouth. He did not know how they were going to get out of the bookings they had made before the change of date was announced, but they ought to do all they could to assist the British Film Week in order to help British artistes and encourage the production of British films. The more they had of such films in the market the better it would be for the kinemas. The effect would be to bring down prices. He moved that Mr. Davis be asked to visit Plymouth on October 16 or such other date as he finds convenient.

J. Binmore suggested that he should be entertained to dinner, and with this addition the Chairman seconded the motion, which was carried.

SCOTTISH SUPPORT FOR SCHEME.

BRITISH FILM WEEK was one of the topics at the September meeting of the Glasgow C.E.A. The Chairman remarked that a committee of renters and exhibitors should be formed in Scotland, and if the meeting thought it advisable they might appoint someone now.

Mr. McBride said that beyond what had already appeared in the Press he had no information to offer. He had been asked to accept the conveniorship for Scotland, but they had still plenty of time to act.

Mr. J. B. Lawton wished to know if the Association were going to support the Film Week, and the Chairman replied in the affirmative. When instructions were received they would be in a better position to deal with the matter.

LEAGUE ARRANGEMENTS:

The News Section.

MR. ROWAN WALKER, general secretary of the British National Film League, writes:

Dear Sir,—I enclose a copy of this week's lay Press

(*Continued at foot of page* 10).

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Bristol Hears Victor Davis

An Eloquent Plea for British Productions.

From our Bristol Representative

THERE was a very good attendance at the monthly meeting of the Bristol and West of England Branch of the C.E.A., held at the Chamber of Commerce on the 18th. The first business was an address by H. Victor Davis, a member of the General Council, on the British Film Week. In introducing Mr. Davis to the meeting, the chairman, George Rees, said he thought he ought to explain that Mr. Davis had been deputed by the British Film League to address meetings on the subject of the British Film Week throughout the country. He hoped exhibitors in the West of England would give their whole support to the movement.

The Address.

Mr. Davis said he had been asked by the British Film League to undertake that work, and he appeared before them as a representative of the idea of British films for British people. A little manifesto was being prepared by the C.E.A., which would appear in the trade papers shortly. At present only about 15 per cent. of British films were being shown in this country, and all the resources at the command of the trade should be used to alter this state of affairs, so that a much larger proportion of British pictures should be found in the programs of our kinemas. Supposing we were in the position of the United States in this matter; that our film trade had extended as had the film trade of the States, so that we were flooding the American market with films until 90 per cent. of the pictures shown in that country were British productions; did they think the United States would sit down and accept such a condition of things?

British Productions Equal to Any.

In recent years British producers had shown that they could produce pictures equal to those of any other country. There were 20 outstanding British productions to be trade shown the latter part of this year, and would be ready for the British Film Week. It was intended to send a deputation to the two great Press Associations, so that both the national and the local Press would be worked to give publicity to the movement. They were anxious to have continuous advertising in all the papers. The Press had seemed a little hostile to their trade, or at least had been reluctant to open their columns to the kinema trade as freely as to other industries, but he was sure that the British Press would support the idea of a British Film Week.

To Boom the Film Week.

An elaborate scheme of advertising had been suggested, and it was proposed that five per cent. on the value of the hiring fees of all British films booked after the beginning of September for the Film Week should be given by the renters, and another five per cent. by the exhibitors when booking the picture. The renters' five per cent. would be devoted to national advertising, but the exhibitors' five per cent. would be used for advertising in their own territory. For instance, the money from the West of England would be pooled and sent back to be used for mass advertising in that area. He would ask them to agree that when they booked a film they would pay the five per cent. on it, so that it could be known what amount of money would be available to be spent on advertising. Mr. Davis said he was going to ask them to sign a letter which he had there, by which they would agree to support the British Film Week. He had got the signatures of some of the biggest firms in London to that letter, and he wanted them to sign it, for if he could show that Bristol exhibitors were whole-hoggers in support of the British Film Week it would help a lot in influencing exhibitors in other parts of the country in favour of the movement. Mr. Davis then read the letter, after which he said they could see the idea in asking them to sign their names; it would influence other people and would show that the whole country was moving in the direction of the British Film Week.

(*Continued on page* 13)

WIDESPREAD SUPPORT FOR THE ALL BRITISH FILM WEEK—*Continued.*

communique, issued from this office. I should add that special and additional efforts are being made at this moment to interest the whole of Scotland in the scheme.

It is intended to settle the dates of the November trade shows at the Scala so far as is possible at a meeting of this League to be held the day after to-morrow (Wednesday).

With reference to the Prince of Wales' luncheon, while it is premature to divulge the names of those who have already accepted, I can state for certain that three Cabinet Ministers have already promised to be present.

I should also like to emphasise, as the pamphlet to be issued next week will show, that exhibitors need have no misgivings as to the material available for British Film Week. I think that, on the contrary, the pamphlet will surprise them into a realisation of the wealth of material at their disposal.

I have to report that we have already held two meetings of our News Section, and there is every indication that this section will be extremely active and effective: Mr. Holt White (of the Topical Film Company), Mr. Sanders (of Pathé Gazette) and Mr. Louis Behr (of Gaumont Graphic) all being enthusiastically convinced of its possibilities.

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Thawing Towards Sharing Terms

Open Mind of Leading Northern Exhibitors

From our Newcastle Correspondent

SHARING terms and the continuation of the fight for the abolition of the Entertainments Tax occupied the attention of the members of the Northern Branch of the C.E.A. at a meeting held in Newcastle on Tuesday, September 18. In the course of the discussion on the former subject the percentage basis suggested in the FILM RENTER was favourably commented on. Mr. W. Carr, Seaton Delaval, chairman of the branch, presided.

The question of sharing terms arose on the report of the General Council given by Mr. F. W. Morrison, who said the Council had received a resolution from the London Branch asking the Council to consider the pros and cons of sharing terms, and in the event of them deciding against the principle involved to undertake to advise members not to sign contracts on sharing terms.

C.E.A. "No Right" to Interfere with Bargaining.

Mr. Morrison pointed out that the Council could not accept the resolution with the proviso, but it was agreed that the Council should consider the principle and send out the result of their deliberations. There was a diversity of opinion about sharing terms. If the branch wanted the speaker's personal opinion on the matter it was that he considered they had no right as an organisation to say how any individual should carry on an essential part of his or her business, and that was bargaining. He had a free mind on sharing terms. If a renter wanted more for a film than he could afford to pay, and the renter was prepared to give him an opportunity of sharing where he thought he was going to achieve something he would not be worthy of the name of a business man if he did not give it a fair trial. If they made a bad bargain with a contract figure for a film it was no one's fault but their own. The same applied to sharing terms. He was prepared to show any individual how sharing terms could be more beneficial to him than paying an impossible price for a film.

A "Fair Proportion."

Mr. J. Coverdale Bell commented upon the suggested basis as advocated in the FILM RENTER, which he would state was fair. Many exhibitors at the present moment were having their minds directed to sharing terms that would be suitable. It was suggested that an average week should be taken and the proportion he spent on films. If the takings were £100 a week the exhibitor would be unwise to spend more than 25 per cent. on film hire. If on sharing terms 25 per cent. could be offered to the renter up to £100 and all money above that could be shared between them that would make a basis. If an average weekly taking was taken and a percentage offered on that amount and what came above that shared at 50-50 it would be a fair proportion, he considered.

The Chairman remarked that sharing terms was a very big matter, and it would be better to leave it to a special meeting.

Mr. Morrison said that they knew men who were opposed to sharing terms, and they could ask those men to give their reasons for their opposition. There were also men conversant with sharing terms, and they would be asked to report to the General Council. After both sides had been considered the General Council would report to the general membership of the Association.

Mr. Bell suggested that a small committee should be appointed to go into the matter. Those members of the branch who knew the business of the variety house would be useful as having experience. It was a matter upon which the exhibitors needed to be guided on the matter.

Mr. J. S. Snell thought there was a minute on the books which would have to be rescinded before they could discuss the matter, and he moved that it be referred to the Executive Committee.

Mr. F. W. Morrison seconded, and this was agreed to.

Position of Tax Campaign.

Mr. F. W. Morrison, in dealing with the report of the General Council, referred to the Entertainments Tax Abolition Committee, and said that a full and final report would be published. That committee died on Wednesday, and the Joint Entertainments Tax Committee died on Thursday in London. The members of the Entertainments Tax Committee had got so absolutely fed up with the general apathy of the members that many of them asked to be excused from being re-elected to the committee. The General Council had elected the whole of the members of the Tax Abolition Committee, with the additional proviso that they can co-opt from their different branches members who have taken an active part in the tax abolition campaign. The resolution from the Northern Branch, together with the suggestions of Mr. Dixon Scott, were under consideration by the newly-appointed committee. If it was agreed that there should be a new head he would have to make himself conversant with the whole of the campaign. To bring in a stranger at the present juncture would be to upset the work that had been done in the past. Personally, he would like that if the campaign had to go on for years, but at the present time it would be fatal if they installed any other than the present officials. From the Joint Tax Abolition Committee there has been formed a committee to confer with the whole of the other entertainment world, with the exception of sport. There was a balance of £170 in hand, and it had been decided to allocate £20 for distribution among the staff who had worked night in and night out, and to Mr. Fuller, the assistant secretary, had been allocated twenty guineas.

Lack of Unity.

The new committee were seeking to get other phases of the entertainment world apart from sport. The kinema was an active feature in the fight, but there were others in it, and that had to be considered. It was also the considered judgment of others who asked if it would not be better to dissociate themselves from other organisations that did not care whether the tax was taken off or not. They were referring to the West End managers' organisation. There were some from the Manchester district who queered the pitch as a kinema organisation. While they would like to see unity those people had different ideas as to how it would affect their side of the business.

Mr. Dixon Scott commented upon the lack of unity there was in the lobbying, and that there were no instructions given. Some were for total abolition and others were for an alteration of the incidence.

Mr. Morrison replied that they had to listen to the opinions of members in the House of Commons, who informed them that there was not the ghost of a chance of getting abolition. All they had to do was to instruct their delegates not to change from total abolition.

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Stoll Pictures for Kinema Theatres Only

Jeffrey Bernerd Outlines Stoll Policy and Announces that his Company's Productions will Not be Offered to Legitimate Theatres.

A MAMMOTH PROGRAM FOR 1924.

DURING the past few weeks nothing has been more apparent in film circles than the fact that the Stoll Film Company are making the biggest effort of their existence to produce great photoplays that will not only satisfy British exhibitors, but will redound to the credit of the company throughout the world. Week after week we hear of celebrated actors and actresses being secured by the Stoll organisation to play in pictures, and nothing is more gratifying than the tremendous strides that this British producing company have made in the past few months. Pictures that bear their trade mark are now creating an enormous success with the picture-going public, their latest release, "The Wandering Jew," being undoubtedly one of the big successes of the year.

Mr. Jeffrey Bernerd, their very shrewd managing director, who is responsible for this great activity on the part of the Stoll Film Company, outlined his policy to me when I was chatting with him a few days ago. All the important Stoll pictures now being made, which include such great productions as "Becket," starring Sir Frank Benson; "Henry, King of Navarre," starring Matheson Lang and Isobel Elsom; and "Royal Oak," in which Henry Ainley and Betty Compson are featured; "Young Lochinvar," with Owen Nares, as well as many other great photoplays which they are actively engaged upon, will *only be shown in picture theatres.* "We are convinced," said Mr. Bernerd, "that the picture theatre exhibitor is not merely the backbone, but the life-blood of the film industry. We do not intend to saddle him with the heavy losses so often incurred in West End or other presentations. We believe and have proved by experience that the pictures we are now making are the pictures the public want to see, and we are determined that these pictures shall only be shown in picture theatres. The Stoll Company," continued Mr. Bernerd, "are out to help the exhibitor, because it is only by keeping the exhibitor in business that we ourselves can continue to live. We are producing pictures—the greatest in the history of our company—no expense is being spared, and every film features great artistes whose names alone are sufficient to ensure big box-office returns. Great actors like Sir Frank Benson, Matheson Lang, Owen Nares, Henry Ainley, George Robey, Thurston Hall, Clive Brook, as well as brilliant actresses such as Miss Betty Compson, Isobel Elsom, Sydney Fairbrother, Gladys Jennings, to mention but a few, have been secured by Stoll's to act in their pictures. Our production program for 1924 is easily the biggest in our history, for we have concentrated on the making of mammoth photoplays, which we know the public will crowd to see. 'Bigger and better pictures' has always been the slogan of my company," continued Mr. Bernerd, "and I claim that we are carrying it out to the full in our present production plans."

MR. JEFFREY BERNERD.

Outlining the Stoll program, Mr. Bernerd said: "In addition to the two George Robey comedies already advertised, a third is now in course of production and a fourth being planned. 'Don Quixote,' Cervantes' world-famous fantasy, has been edited, and will be trade shown within the next few weeks. In this production—directed by Maurice Elvey—George Robey is supported by Jerrold Robertshaw, whose Texada in 'The Wandering Jew' and King James I. in 'Guy Fawkes' have been so greatly admired. Edward O'Neill, Bertram Burleigh, and Marie Blanche are also in the cast. 'Widow Twan-Kee' is also being 'cut.' In this Chinese fantasy George Robey is seen at his best, the support rendered by Lionelle Howard, Edward O'Neill, and H. Agar Lyons, among others, contributing to an Oriental comedy of a decidedly amusing character. Sinclair Hill has been responsible not only for the production, but the adaptation from 'Aladdin.'

"The third Robey comedy is 'The Rest Cure,' a story of a rousing nature adapted from the comedian's book. The adaptation is the work of A. E. Coleby, who is also producing the film. Sydney Fairbrother is playing the part of the wife, and the other members of the cast are experienced character actors, including Bertie Wright, whose antics as Brookie the Whistler are a feature of 'Young Lochinvar.' 'The Prehistoric Man,' also to be produced by A. E. Coleby, is the fourth comedy, the cast for which has not yet been selected.

"Another Stoll picture production that I am confident will appeal to picture-goers everywhere is 'Becket,' an adaptation of the great play by Alfred, Lord Tennyson, which the late Henry Irving made famous. The name part in this production, by George Ridgwell, is being taken by Sir Frank Benson, a Shakesperian actor of world-wide renown, whose acting gives distinction and dignity to a great production. Supporting Sir Frank Benson are Gladys Jennings as Sweet Rosamund; Mary Clare as Queen Eleanor; Albert V. Bramble as Henry II.; Bertram Burleigh, Percy Standing, William Lugg, Sydney Paxton and other capable artistes. This film is on the point of completion and will be included in the November trade shows which precede the British Film Week.

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STOLL PICTURES FOR KINEMA THEATRES ONLY—*Continued.*

" Maurice Elvey has written ' Finis ' to ' The Royal Oak,' which Stoll's believe will be acknowledged to be one of the finest historical dramas the country has seen. A stirring story, wonderfully set, the producer was in the happy position of being able to direct such experienced and popular favourites as Betty Compson as Lady Mildred; Henry Ainley as Cromwell; Clive Brook as Dorian; Henry Victor as Charles II.; Thurston Hall as Colonel Ancketell; Bertie Wright as Dearlove, etc.

" ' Sally Bishop,' the novel by E. Temple Thurston, is now being adapted for Maurice Elvey's next production.

" Another projected picture is ' Henry, King of Navarre,' an adaptation from Alexandre Dumas, the French writer of world-famous novels. This picture will be directed by Maurice Elvey, and as Matheson Lang, supported by Isobel Elsom, will play the lead the picture-goer is assured of another striking success. Matheson Lang in ' The Wandering Jew ' is to-day the talk of the picture world.

" During the first week in October ' Young Lochinvar ' will be trade shown. In this Scottish romance, produced by W. P. Kellino, Owen Nares plays the title rôle, with Gladys Jennings as Helen of Netherby. They are supported by Bertie Wright, Lionel Braham, Cecil Morton Yorke, Dorothy Harris, Charles Barratt, Nelson Ramsey, and Dick Webb. Almost immediately W. P. Kellino will begin the production of ' Colleen Bawn.'

" The release dates of these films will range from January 21 to April 21, thus covering the British Film Week in London and the various territories. The British exhibitor is, therefore, assured that so far as the Stoll Film Co., Ltd., is concerned, during 1924 there will be many sterling British pictures which the British picture-goer will delight to see.

" Pursuing the policy which has proved of such benefit to the exhibitor, the ' George Robey Comedies ' will be advertised in the front page of the ' Daily Mail ' upon the release of ' Don Quixote ' on January 21.

" I am particularly gratified with the letters of support I continue to receive daily from exhibitors who are showing our pictures," continued Stoll's managing director. " ' The Wandering Jew ' has gone over tremendously, and a well-known London exhibitor writes me that the film has constituted a record at his house. The same success is being repeated all over the country, and there is not the slightest doubt that Matheson Lang in this photoplay has achieved a striking success.

" ' Guy Fawkes,' which is being released on November 5, is also a picture that I know will go big with the public. I would like you to assure exhibitors," said Mr. Bernerd, " that we are out to help them in every possible way, and, in fact, my company are spending thousands of pounds on advertising so as to ensure their complete success with Stoll photoplays. As an instance of this I would inform them that the day previous to the beginning of the British Film Weeks throughout the country, Stoll's will advertise their pictures for release during the British Film Weeks prominently in every important newspaper in the United Kingdom. We are not confining this merely to London, but the advertisements will appear whilst these weeks are in progress all over the provinces."

There is no doubt that this splendid British producing company are forging ahead in a remarkable manner, and it is to be hoped that the British exhibitors will support the Stoll Company for their admirable efforts to put British films on the map.—E.W.F.

BRISTOL HEARS VICTOR DAVIS—*Continued from page* 10.

Points Raised by Members.

The Chairman, in thanking Mr. Davis for his address, said there might be one or two points which members would like to put to Mr. Davis.

A. Tomkins wanted to know how the scheme was going to affect the small halls. Would the little man be able to get British films for that week? Would there be enough to go round? There was another question. Would they have any guarantee that the renters were not going to raise the price? He thought the scheme was one which was going to benefit the larger kinemas more than the small halls.

Mr. Davis said he hardly thought that. They had to imagine the amount of interest it was going to create throughout Bristol when every hall in the city would be showing British films during that week. The little halls would share the benefit with the big ones.

Mr. Tomkins pointed out that they could not show an all-British program. They could show a British feature, but could not make up their entire program with British films.

Twenty New Films.

Mr. Davis said there would be about 20 absolutely new films. The pictures which were now being produced would be trade shown in November and December of this year. There would be a large number of copies of each one.

A. B. Atkinson said he doubted if there was a sufficient number of good British films on the market to go round. The big halls would get the good pictures and the small man would have to take inferior films, which would do him a lot of harm.

Mr. Davis advised them to wait until the list of the whole of the available films came out. This list was now being prepared, and would be published shortly.

O. J. Pugsley asked if renters would be reissuing old stuff to the smaller halls.

Reaping the Fruits of Publicity.

Mr. Davis said, No. Such action would be suicidal and would kill the idea. Renters must show the very best.

The Chairman said the Prince of Wales was attending the luncheon in London on November 14, but the British Film Week was not until March 10 for the West of England. He thought that by putting the date of the Film Week so far ahead of the London function they would lose a good deal of the value of the publicity gained by the Prince of Wales' connection with the scheme.

Mr. Davis pointed out that during the period between the luncheon and the Film Week they would reap the benefit of the publicity which would be given in the newspapers. The fact that the British Film Week was receiving Royal patronage would, he thought, alter the whole attitude of the Press towards the industry. Referring to the question of barring, Mr. Davis thought the barring clause could be modified, but he emphasised that the Association would not touch that matter. It would be left entirely to local exhibitors.

Scheme Unanimously Supported.

The meeting agreed to support the scheme, and all the members present signed the letter. A very hearty vote of thanks was passed to Mr. Davis for his address.

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Censorship Debate at Newcastle

Watch Committee and Sunderland Licences—Program stopped by Police Sergeant

From our Newcastle Correspondent

THE action of the Watch Committee of the Sunderland Corporation in regard to the censorship of films created considerable discussion at a meeting of the Northern Branch of the C.E.A. held in Newcastle on Tuesday, September 18, under the presidency of Mr. W. Carr, Seaton Delaval.

The Licensee and the Law.

The question arose through the Secretary (Mr. Alfred Smith) reading a letter that had been received from the Watch Committee by the exhibitors relating to the film, "Maisie's Marriage," and drawing attention to the circular letter of the Home Office relating to the censorship of films. One of the conditions of the exhibition of the film was that the parts relating to birth control had to be eliminated, and that no mention of the matter had to be referred to in any advertising matter. The letter pointed out that the course suggested by the Home Office be adopted, and that only the revised form of the film be allowed to be exhibited in Sunderland under the conditions agreed to by the publishers. It was further resolved that the conditions originally proposed by the Secretary of State in 1917 be added immediately and form part of the conditions, restrictions, and regulations made by the Watch Committee under the Cinematograph Act, 1918, at present in force in the borough. No film should be exhibited unless three clear days' notice, stating the name and subject of the film, with a synopsis or description, had been given to the licensing authority. The licensee should, within that period, if the licensing authority so require, exhibit the film to such persons as they may direct. Films which had been examined by any persons on behalf of the licensing authority should be exhibited exactly in the form in which they were passed for exhibition, without any alteration or addition unless the consent of the licensing authority had previously been obtained.

Warning to Sunderland Exhibitors.

Mr. Smith said that Mr. Pierce, the general manager of the Westgate Road Picture House Circuit, directed his attention to the matter, and he had sent the letter to Mr. King, the general secretary, who had written to the effect that as the licences had been issued without the new conditions they could not be added until the next licensing session. The licensing authority had no power to appoint anyone to act on their behalf, and the whole of the Watch Committee would have to view the films. Mr. King desired him to write to the Watch Committee strongly on the matter. Instead of writing he (Mr. Smith) rang up the Town Clerk of Sunderland. The Town Clerk was not there, but he spoke to the Deputy Town Clerk, and pointed out to him the things that Mr. King mentioned in his letter. The Deputy Town Clerk agreed that the new conditions could not be inserted in the present licences, but he warned the speaker that they would appear on the next licences. He sent a letter to the Sunderland exhibitors to "carry on" as they were at present, and he thought that everything had gone on all right since then. It would be necessary for the members of the branch to look out if they wished to have those clauses stopped.

Mr. F. W. Morrison said that it behoved the Sunderland members, now that they had been warned of what would appear on the new licences, to let the branch officials know at an early date when they got notice of the alterations. The Watch Committee did not realise what they were going to take upon themselves. The branch had good relations with the Watch Committee, who had called them into counsel before taking any drastic steps. He thought the branch should hold a watching brief, so that they could ask the Watch Committee to receive a deputation. They should point out from the exhibitors' side how it is able to amicably carry on the business. When they realised that the proposed conditions were going to compel every member of the Watch Committee to attend as censors of all films to be shown in Sunderland in the future, he thought they would listen to reason, and no doubt meet the Sunderland members fairly and equably.

National Basis for Censorship.

Mr. J. Coverdale Bell remarked that the exhibitors would never get rid of those pin-pricks until the Home Office agreed to the censorship of films on a national basis.

Mr. J. S. Snell said that the whole thing was a justification for the Government censorship of films in the same way as plays, but God knew how some of the latter ever passed the censor. Under the present system there was nothing to prevent people from going from one town to another to see a film. One authority might ban a film while that of another would pass it. He thought the Council delegates should keep the matter before them, and raise the point of the organisation of some sort of an agitation for the Government censorship of films.

Mr. Dixon Scott thought that if the Watch Committee had to attend to censor all films there would be a general resignation. (Laughter.)

The Secretary said that the Watch Committee recognised that the exhibitors ought to keep the screen clean.

Mr. J. S. Snell reminded the members that once they had a complaint from a member who had his program stopped by a police sergeant. That was intolerable.

Mr. Barke asked if the members took that as a threat to victimise some who were keeping the screen clean.

The Chairman replied that it was not a threat. It was a statement that the conditions would be put on the licences. The branch had decided to take the matter up, and it was for the Sunderland members to keep it before them. There had been trouble before, and it was got over by conciliation, and they could use conciliation again. He had a long experience of working with the Sunderland authorities, and he thought they would be able to get the matter put right if they kept watch and approached them in the proper spirit.

Mr. J. Coverdale Bell thought that the secretary might ask for a copy of the clauses that were to be inserted in the licences next time, and then they could consider what course of action should be taken.

The Sunderland exhibitors were advised to let the branch know when they received notice that the new conditions were to be inserted, and the matter ended.

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Leeds and "Presentations"

Watch Committee to Allow Singers, But Not in Costume—Are the Concessions Adequate?

From our Leeds Correspondent

IT is nearly twelve months since Mr. Leonard Denham, one of the best-known of Leeds exhibitors, then controlling the Majestic Picture House in City Square, approached the local Watch Committee with a request that the local by-laws and regulations regarding kinemas be revised, so that films might be presented in the most attractive and up-to-date manner. Mr. Denham's first move was promptly supplemented and backed up by the Leeds Branch of the C.E.A., who appointed a sub-committee to wait upon the Watch Committee.

At last the Watch Committee have made a move, and, in anticipation of the amended regulations for kinemas about to be issued by the Home Office, have decided on certain concessions:

It has been decided that in future singing will be permitted from the stage, but no character or comic costumes will be allowed to be worn by the singer, without special application having to be made for permission. In the same way, members of the orchestra will be allowed to sing occasionally to appropriate films.

This, as a first concession, and, as far as it goes, is very acceptable, but it is doubtful whether it is adequate and will satisfy the exhibitors. Disappointment is expressed, for instance, that the use of costumes is banned, for in most towns this restriction is not imposed. Bradford, Halifax, York, and even towns just over the Leeds boundary—Pudsey and Morley—do not worry over such details, and it goes without saying that Leeds exhibitors will not let the matter rest at that.

Mr. Leonard Denham once outlined to me some very advanced views on film presentation, involving not just a spoken prologue, monologue, or epilogue with organ and orchestral accompaniment to the film, but also on occasion actors in costume to *act* a suitable prologue, and costumed singers to sing, etc. That idea, of course, could not be worked out as matters stand, and seem likely to stand, in Leeds. Not every exhibitor, of course, wishes to carry out such ideas, but there are a few who would appreciate the chance to carry out ideas on similar lines.

For instance, Mr. J. J. Kelson, the supervisor of the P.C.T. Theatres in Yorkshire, has done some excellent presentations at theatres in York, Hull, and Halifax, with orchestral music, singing, scenic settings, and special lighting, but even with the concessions so far granted similar presentations could not be given in Leeds.

The objection to the granting of such facilities comes, it is understood, from the theatre and music-hall proprietors, but why should they object to an occasional costumed setting for a film? The kinema exhibitor has had long ago to submit to seeing films screened in the theatres and music-halls. There should be a little give-and-take in the entertainment world.

It is good to know that our friend, Fred Kitchen, the clever orchestra leader at the Majestic, can now lilt a popular chorus as he fiddles in his own inimitable, happy, and entertaining way to a film, but with these and similar small concessions Leeds exhibitors must not rest content. Between now and the next meeting of the Watch Committee—and then after the meeting if a first decision is not favourable—every effort must be put forward to secure full facilities for the most up-to-date and attractive forms of presentation.

THE LIFE OF LIVINGSTONE

EXPEDITION ARRANGED TO PRODUCE BIG FILM OF THE GREAT EXPLORER'S ACTIVITIES

AT a Press luncheon held on Wednesday last at the Hotel Victoria important particulars were given regarding a project of great interest, viz., that of an expedition which is being arranged to visit Central Africa to produce a film recording the life and work of the noted missionary and explorer, David Livingstone. Livingstone's life from the time he left his native town in Scotland in 1840 to his death in Africa in 1873, and his public funeral in Westminster Abbey, was full of incident, and this, it is hoped, will all be brought home to the present generation by means of the film.

The expedition will leave London on October 5, will take about seven months, and will consist of from six to eight people. Arrangements have been made with "Lateer" (Chief of the Barotsi) whereby a stretch of land of two or three hundred miles of territory will be driven by many thousands of his natives, the game rounded up and so stage-managed for the camera. These natives will be used for the Livingstone film.

Mr. M. A. Wetherell, a well-known African producer and an accomplished actor, who has given several years' patient study to the subject—eight years of which has been done on the spot among the African people - will lead the expedition.

"CLAUDE DUVAL" IN THE MAKING

GEORGE COOPER TO DIRECT STRONG CAST IN NEW GAUMONT FILM

PRODUCTION on the Gaumont film romance, "Claude Duval," which was scheduled to commence in August, but which was delayed owing to the preferred players having other engagements, is just now beginning. Nigel Barrie, who is to play Duval, is now free, and Fay Compton, who has a fine acting part, will be ready to start this week (although on Sundays only for the first three weeks). Pretty Betty Faire will play the ingenue, and Hugh Miller, ably supported by A. B. Imeson, will attend to the "dirty work" so necessary in romantic melodrama. Miller, by the way, has been reported by other artistes, including Gladys Cooper, to have put up a wonderful show as Fraser, the villain in "Bonnie Prince Charlie," and his immediate re-engagement for "Claude Duval" would seem to show that the Gaumont Company, Ltd., is of a like opinion. Other players in the "Duval" cast are James Lindsay and Dorinna Shirley.

George Cooper, who is to produce the picture, has ideas which will prove most interesting if he succeeds in getting them on to the screen. Faith in his ability to do so is widespread and should be amply justified.

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"DIVIDING THE RISK"

LIVERPOOL RENTER ON PERCENTAGE PORPOSALS

FROM OUR OWN CORRESPONDENT.

"APPARENTLY the exhibitor wants to have his cake and also to eat it," was the declaration of the Liverpool manager of a well-known renting house with whom I have had a chat on the subject of film hire on a percentage basis (writes our Merseyside correspondent).

Proceeding to voice his views, from the point of view of the renter, on what he described as a big question, this gentleman asserted that if a film hiring firm with a reputation to maintain ask a certain price for a picture the exhibitor might take it for granted that it is a figure which has been fixed so as to allow a reasonable margin of profit after making due allowance for such necessary items of expenditure as initial cost of production, and the various overhead charges which have to be incurred by the producer and renter.

"It is by no means an uncommon occurrence," said my informant, "for an exhibitor, who has booked a certain film at a figure mutually agreed upon between the renter and himself, to come crying to the renter afterwards simply because the picture, for absolutely not the slightest reason under the control of the renter, has 'mis-fired' with that particular exhibitor's patrons, and on that account he pleads for all sorts of rebates and allowances from the renter. It is to meet such cases as those that the renter, in many instances, offers, by way of an alternative, and with a view to both the exhibitor and himself dividing the risk in the matter, a sharing basis upon terms to form the subject of negotiation as between the exhibitor on the one hand, and the film hirer on the other."

My informant went on to give me a concrete case in which repeated applications had been received by his firm from exhibitors owning or managing small capacity halls for the hire of a super-film of outstanding merit and drawing power which has been very much in the public eye of late. In several of these cases the halls concerned will only accommodate about four hundred or, at the outside, five hundred persons, and because it had been found to be an utter impossibility to hire out the film, as a paying proposition to the renter, on the terms offered by the exhibitor, and the applications had, consequently, been refused, such refusals had, in more than one instance, been construed by the exhibitors into a personal matter, accompanied by a threat to do no more business with the firm in question.

It is the well-considered opinion of this renting manager that in the case of not a few kinemas the overhead charges are commercially killing the exhibitors, and, if, in certain instances he had in mind, the establishment charges of the hall were to be deducted before a division were made of the takings as between renter and exhibitor, the extreme likelihood was that there would be very little, if indeed anything, to divide.

"These overhead charges are especially heavy in the case of picturedromes which have been over-capitalised," added this gentleman, "as a considerable number have been, in the past, in various parts of the country, particularly in the days of good trade and high wages, when the kinema business was at its zenith and the public were rushing to invest their superfluous earnings and savings in such ventures. But those days have gone, for the present at any rate. They may come again, of course, but, with regard to that, all we can do is to 'wait and see' what happens.

essential part of the renter's business to do his best to please his exhibiting clients, and it may, therefore, be taken for

"There is another aspect of the question—and it is a very important one—which, I am afraid, sometimes the exhibitor is inclined to overlook. It must not be forgotten that it is an granted that, with a view to doing as big a volume of business as possible, all renters do their utmost to meet the requirements, however exacting, of their customers. I cannot put it better than this. All firms of any standing have a reputation which they cannot afford to lose; indeed, it is their endeavour to enhance that reputation in every way they possibly can, and the best means to that end is to strengthen to as big an extent as possible the exhibitors' confidence in them.

"Amongst all the films there are on the market at the present time the exhibitor cannot possibly find time to view every individual production, and, therefore, he is forced to rely, to a considerable extent at all events, upon the renter to furnish him with reliable information as to the films concerned in the mutual interests, both of exhibitor, the patrons of the particular exhibitor's hall, and the renter himself. Particularly is this the case with regard to those renting houses which do not hold Provincial trade shows.

"At the same time renters are, of course, largely in the hands of their outside representatives, and, especially, in the case of those firms with the most at stake, they undoubtedly strain every nerve to obtain the services of only thoroughly reliable agents, who will faithfully carry out the policy of their masters, which is 'A Fair Return for a Fair Deal.'"

A TALENTED STAR.

Beautiful and talented Norma Shearer has had a meteoric rise to fame. Less than two years ago her chief anxiety was to please her school mistress with her lessons. To-day she stars in "Man and Wife" (Pearl Films), and her performance of the wife, who is subject to paroxysms of madness, is one of the most realistic and convincing pieces of acting yet seen. She possesses in no small degree that elusive something which Barrie has made famous in his play, "What Every Woman Knows,'—cha-a-a-r-r-m. This and her radiant beauty, together with brains, which show in all she does, has won her recognition. Without a doubt she will be a star in her own right ere long for she is a hard worker, a lover of work, too.

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The STOLL POLICY

STOLL PICTURES

are being made exclusively for Picture Theatres. They will not be offered to legitimate theatres. That is our definite policy.

We are convinced that the Picture Theatre Exhibitor is not merely the backbone but the life-blood of the film industry. We do not intend to saddle him with the heavy losses so often incurred on "West End" or other "Presentations."

We honestly believe the type of film we are now making is being clamoured for by the picture public. We are supporting the Exhibitor with good films. We confidently rely on the Picture Theatre man supporting us.

Jeffrey Bernerd

STOLL

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STOLLS and the

In order to assist exhibitors who are showing Stoll pictures during the British Film Weeks, we shall place half-page advertisements in important provincial newspapers to announce the local picture theatres where Stoll productions are appearing.

Stolls support the exhibitor-

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British Film Weeks

The leading newspapers in

MANCHESTER,
BIRMINGHAM,
LEEDS,
CARDIFF,
GLASGOW and
LONDON-

will tell the public that YOU are encouraging British enterprise and helping British talent.

-and they rely on his support.

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Proof—that our policy of dealing

THE CINEMA
COLWYN BAY.

20th.Sept.1923.

Jeffrey Bernerd Esq,
The Stoll Film Co.Ltd.
London.

Dear Sir,

As an old exhibitor may I be allowed to express my hearty approval of the policy of your firm which is in such direct opposition to that of the majority of other producing and renting houses.

I know that I am simply voicing the feelings of hundreds of others when I say that we are disgusted with these pre-release exhibitions at big theatres, the only result of which is that the poor exhibitor is "bled white" if he is to secure a run on one of these "marvels".

We want more renters who will adopt a policy such as that announced by you: all subjects of genuine value to the exhibitor, who, after all, is the pivot of the whole industry.

I shall be much surprised if you fail to secure a good hall in every town to take your entire output. More likely it will be a scramble to get your subjects.

To use a common Northern expression, "Go ahead, and more power to your elbow."

Yours faithfully,

Watson Hartley

STO

STOLL PICTURES — MADE EXC

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only with Exhibitors is appreciated

TELEPHONES
HEAD OFFICE
ELECTRIC PALACE, MARBLE ARCH } MAYFAIR 3027
GENERAL MANAGER:
WM. ROBINSON

REGISTERED OFFICES
532. OXFORD STREET
LONDON. W.

Jeffrey Bernerd Esq.,
The Stoll Film Co.Ltd.

Dear Mr. Bernerd,

So far (the 2nd day) the "Wandering Jew" has been an enormous success - the first days takings constitutes a record, and the film was generally spoken of by our patrons as one of the Greatest British Films yet made. While your Company continue to produce such films, there can be little doubt of the support you will get from the Exhibitor, who in handing the best value for money to the public will have the satisfaction of making some themselves, andIfeel sure the sentiment expressed by you (Re Legitimate Theatre presentation) goes far to restore confidence in a measure between Renter and Exhibitor.

As a real demonstration of my belief in your policy and earnestness in giving a square deal, I am prepared to book the whole of your British Film Output for 1924.

Yours faithfully,

Wm Robinson.

LUSIVELY FOR PICTURE THEATRES

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Stoll Pictures —
not by being boosted al

SCALA (Ealing) Ltd.

Telephone: EALING 1276.

BROADWAY PALLADIUM,
EALING, W.5.

Manager:
JOSEPH E. MOORE,

Directors:
H. JOYCE. E. D. METCALFE.
S. LUBELSKI. A. WOLFE.
H. MARKS. J. WOLFE.

Joint Managing Directors:
SOL. LEVY.
ALFRED LEVY.

All Invoices to be sent to Theatre.

22nd. Sept. 1923.

Messrs. Stoll Film Co. Ltd.
155. Oxford Street, W.

Dear Sirs,

I have much pleasure in bringing to your notice the wonderful success which has attended the week's display at this Theatre of "The Wandering Jew". The success was immense, both from the artistic and box-office point of view.

The beautiful presentment of the film version of this ancient and celebrated legend enchained the attention of the crowded audience from start to finish and all were stirred at the reverent treatment which the famous incidents in the story received.

The acting, the photography and the general mise-en-scene could not have been improved and I am happy to think that this film has proved beyond all belief that suburban audiences can be attracted and impressed by a serious play.

Yours faithfully,

Joseph E. Moore

STOLL

STOLL PICTURES WILL NOT BE OFF

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Big by merit

expensive "Presentations"

A. E. ABRAHAMS.

TELEGRAMS
ABRAHMEND, PICCY, LONDON."

TELEPHONES
GERRARD 5860. (4 LINES)
" 7342.

THE ALDWYCH THEATRE.
KINGSWAY, W.
GARRICK THEATRE, W.
SCALA THEATRE, W.
MARLBOROUGH THEATRE, N.
PALLADIUM, BRIXTON.
BLUE HALLS,
HAMMERSMITH.
QUEEN'S CINEMA,
FOREST GATE.
HIPPODROME, CROYDON
HIPPODROME, MARGATE.
EMPIRE, CAMBERWELL.
EMPIRE, GRAYS
NEW CORONATION CINEMA,
MANOR PARK

Avenue House,
25, Shaftesbury Avenue,
Piccadilly Circus,
London, W.1.
22nd Septr. 19 23.

Jeffrey Bernerd Esq,
Messrs. Stoll Film Co.Ltd.
155/157. Oxford St. W.

Dear Mr. Bernerd,

I beg to inform you that "THE WANDERING JEW" was a tremendous success at the Blue Halls, Hammersmith. It has achieved returns far beyond our expectations.

We had splendid attendances all through the week and I must say it proved itself to be a wonderful attraction.

Yours faithfully,

General Manager.

STOLL

ERED TO LEGITIMATE THEATRES

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Stoll Pictures go dire

The cream is not first skimmed

Maida Vale Picture House,

140, MAIDA VALE, W. 9.

Directors:
H. Joyce, S. Lubelski,
H. Marks, E. D. Metcalfe,
A. Wolfe, J. Wolfe.

Joint Managing Directors:
Sol. Levy, Alfred Levy

Telephone:
HAMPSTEAD 7072.
Scala (Maida Vale) Ltd.

21st. September 1923.

Messrs. Stoll Film Service,
155. Oxford Street, W.1.

Dear Sirs,

I feel that I must write and tell you how very thoroughly the "Wandering Jew" has been appreciated this week at "MAIDA VALE". We have been showing to packed houses each evening; the applause being hugh after each performance, which surely goes to prove how British Films are rightly appealing to the British play-goer.

The wonderful manner in which this marvellous film has been produced must be very gratifying to you all, and I sincerely hope that in the near future we shall have another of your great films to put in our "Attraction Programme".

Yours truly,
p.p.SCALA (MAIDA VALE) LTD

D. Woodison ...Manageress.

STOLL

STOLL PICTURES WILL NOT BE BO

ict to Picture Palaces.
off by legitimate theatres.

WANDSWORTH PALACE THEATRE Limited

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SECRETARY
TEL LATCHMERE 4507

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CRESSWELL, S.
CRIBBWELL, W. W.
FARMER, C.
SEARLE, A. J. L.
YAPP, H. A. (MANAGING DIRECTOR)

REGISTERED OFFICE
High Street,
Wandsworth S.W.18.

September 20th.1923.

Messrs. Stoll Film Co.Ltd.
155/157, Oxford St.
London W.1.

Dear Sirs,

You will be pleased to hear that the "WANDERING JEW" has exceeded my expectations - it is almost doing as well as "DICK TURPIN'S RIDE TO YORK", and is another step up the ladder for a British Production.

Yours faithfully,
THE WANDSWORTH PALACE THEATRE LTD.,
H. A. Yapp
MANAGING DIRECTOR.

STOLL

OSTED BY COSTLY "PRESENTATION"

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OWEN NARES

in a Scottish Romance inspired by
Sir Walter Scott's famous poem

TRADE SHOW

Tuesday Oct. 2,

New Oxford Theatre,

at 3 p.m.

LOCHINVAR

produced by
W. P. KELLINO

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REMEMBER,

Remember,
the 5th of November

GUY FAWKES

Production~Maurice Elvey

will smash records
all over the country

featuring

MATHESON LANG

STOLL

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SCOTTISH C.E.A. MEETING

QUESTIONS OF FINANCE

FROM OUR GLASGOW CORRESPONDENT

THE usual monthly meeting of the Scottish Branch was held in the Central Halls, Bath Street, Glasgow, on September 19. The meeting was presided over by Bailie James Wright, who called upon Mr. McBride to give his report of the recent General Council meeting in London.

Sharing Terms.

Mr. James McBride said that at the Council meeting the London and Home Counties Branch had submitted a motion asking the Council to take drastic steps in connection with sharing terms. Mr. T. Ormiston (Scottish Branch) had sent a letter suggesting that the Council should investigate fully the question and report. This became the finding of the meeting on a motion moved by himself (Mr. McBride). He took it that the general secretary would take the matter up with the branches.

"The Covered Wagon."

In connection with the film "The Covered Wagon," Mr. McBride said that advertisements were appearing stating that the picture would not be shown in any other theatre in Great Britain, and it was decided that Mr. Graham, of Famous-Lasky, should have his attention drawn to the posters in question.

Salaries and the Funds.

He stated that he had given notice of motion that the Finance Committee be instructed to draw up a list of all persons employed by the Association since the beginning of the present financial year who have drawn salaries from the head-quarters' funds and the salaries drawn by each individual, and that a copy of this list be furnished to each member of the General Council. Mr. McBride pointed out that at a previous meeting of the Council this matter had been raised and it was understood that the Financial Committee would do this, but nothing had been done. The Scottish Branch had instructed him to put in notice of motion, and this he had done.

The Chairman said they had received a very lengthy and exhaustive report from Mr. McBride. It was a very important matter referred to by him dealing with finance. They, the General Council, ought to know who drew salaries from the funds.

Mr. A. B. King (Glasgow) said they had often been told of the dominance of London in C.E.A. matters, but at the last Council meeting it was proved that this did not exist, as the two principal motions were in the name of their Branch.

Mr. McBride argued that in the last Entertainments' Tax campaign the exhibitors had borne all the expenses, but now that a Trade Council was formed they should ask the renters to bear their share. If the Tax were abolished it would affect the renters, and they ought to contribute to the campaign as well.

Surprise was expressed by Mr. King that Scotland had not supplied one penny last year, but Mr. McBride interjected that Scotland had paid all their own expenses.

The Chairman observed that the Branch had guaranteed the sum of £25 towards the campaign funds, but they had never been asked for it. He asked the meeting to accord a cordial vote of thanks to Mr. McBride for his report, and this was given.

Operators' Wages.

The revised rates of wages for operatives, which came into force on August 27, are as follow: Class "A" hall: chief operatives, £4 15s. to £4 5s.; second operatives, £3 15s. to £3 7s. 6d. Class "B" halls; chief operatives, £3 15s. to £3 7s. 6d.; second operatives, £3. The lowest wage is £2 17s. 6d. ("C" halls). The Chairman detailed the steps which had led up to this agreement, and after some discussion the meeting decided (to keep matters in order) to rescind the E.T.U. portion of the last minutes and formally ratified the rates as revised that day.

A Resignation.

A letter was read from Councillor Archibald expressing regret and tendering his resignation as a member of the C.E.A. Mr. Archibald stated that he had joined the renting side of the business, and he was now no longer connected with the Bedford Picture House (Glasgow).

The Chairman said it was with deep regret that they had to accept Councillor Archibald's resignation. He had proved himself a valuable member of the Branch, but they were delighted to know that Councillor Archibald was going where there was more money (laughter). It would be necessary for them to appoint a delegate to the C.E.A. General Council, and he moved the appointment of Mr. James George (Cambuslang), who had been runner-up in the last contested election for this position.

Mr. Bert Green (Glasgow) seconded the nomination of Mr. George, which was carried. Mr. J. B. Lawton (of B.B. Pictures, Ltd., Glasgow) was thereafter appointed to succeed Councillor Archibald on the Scottish Executive, and this terminated the business of the meeting.

NEW WALLACE REID PARAMOUNT.

"The Ghost Breaker," a new Paramount offering, directed by Alfred Green, presents Wallace Reid, the star, as an adventurous young Kentuckian, and Lila Lee, his leading lady, as a beautiful Spanish señorita. The picture, which is adapted from the successful stage play of the same name by Paul Dickey and Charles W. Goddard, was trade shown by Famous-Lasky yesterday (Friday), at the New Gallery Kinema.

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The above illustration is from a photograph taken upon the arrival at Waterloo of Will Hays, Head of the American Motion Picture Producers' and Distributors' Association. Left to right: George Harvey, U.S.A. Ambassador; Will Hays; Sol Lesser; Mrs. Lesser; Ralph J. Pugh.

THE Allied Artists Corporation announce that beginning as from September 18 the price of all their posters has been reduced. This is in line with the policy of Mr. Silverstone, the managing director of Allied Artists, who wishes to inaugurate his incumbency of that office by doing everything in his power to make Allied Artists of real service to the exhibitor. Mr. Silverstone is a great believer in "selling the picture to the public," and feels that the reductions made will enable the exhibitors to put a greater effort behind their salesmanship without any increased cost. The prices now in force for Allied Artists paper are: Quads, 9d.; six sheets, 2s. 6d.; twelve sheets, 4s. 6d.; and forty-eight sheets, 15s.

Napoleon Films' Success with "Afterglow."

Napoleon Films are going strong, and with their most recently shown picture, "Afterglow," are doing good business. This fine melodrama is a Samuelson production, notable for the fine character of its racing scenes, in which the use of tints in the jockeys' colours makes the following of the race a very easy matter. An excellent cast includes such well-known artistes as James Lindsay, Lilian Hall-Davies, and Minna Grey. Racing pictures have a particular charm of their own, and thus the success of "Afterglow" is assured everywhere.

Scene from "Without Compromise," the Fox picture, for trade show on Tuesday.

Round the L

Activities and Projects

A Good Business Stroke.

International Cine Corporation are responsible for a good stroke of business in booking their latest picture "The Fatal Marriage," featuring Lillian Gish and Wallace Reid, and produced under the personal supervision of D. W. Griffith, to open the new Haymarket kinematograph theatre in Piccadilly. This production is a picturisation of Lord Tennyson's immortal poem, "Enoch Arden," and is certain to have a big success with picture houses.

"Way Down East" Reissue.

Since D. W. Griffith's great emotional masterpiece, "Way Down East," won the "Sunday Pictorial" popularity contest with a vote of 475,649 out of a possible 520,018, the Allied Artists Corporation has been deluged with requests from exhibitors and the public to reissue this film. It had been planned some time before this to reissue "Way Down East" at a somewhat further date in the future, but the demand has been so marked that the Allied Artists have decided to take bookings on the reissue. There are hundreds of the smaller exhibitors who probably have not had an opportunity to run this picture, and the reissue of so popular a production should be distinctly to their advantage.

Goldwyn Trade Shows.

Beginning on Thursday, October 4, Goldwyn, Limited, will hold four trade shows within seven days at the Empire Theatre, Leicester Square, of films which will be released early in 1924 under their new three months' release plan. The first of these subjects is "The Spoilers," a Lambert Hillyer adaptation of the famous Rex Beach novel, which has an exceptional list of well-known players, including Milton Sills, Barbara Bedford, Anna Q. Nilsson, Robert Edeson, and Noah Beery. This will be shown on October 4 at 11 a.m. On Friday, October 5, at the same time, "Three Wise Fools," from the stage play which was so successful both in New York and London, will be displayed. The stars in this subject are Eleanor Boardman, Claude Gillingwater, William H. Crane, and Alec Francis. On the following Tuesday, October 9, "The Steadfast Heart" will be shown. Marguerite Courtot, Mary Alden, and Joseph Striker star in this picture. The last of the four films is "Red Lights," an adaptation of Edward Rose's stage drama, "The Rear Car," which will be displayed on Wednesday, October 10. It is a Goldwyn production, with a strong mystery element, and features Marie Prevost, Johnny Walker, and Raymond Griffith. The whole of the forthcoming trade shows of these four films will be completed by Friday, October 19.

Another "Q" Quip.

"Q" (otherwise Gaston Quiribet), the Hepworth producer who was responsible for the production of that exceedingly clever series of dane films entitled "Watch Your Steps," has just completed another film novelty entitled "If Matches Struck." This was shown the other morning to Mr. Vivian van Damm, the capable manager of the New Tivoli Picture House. He was so impressed that he made arrangements with the Hepworth Company for the immediate release of the film. It was shown at the Tivoli that very same evening, and will have an indefinite run there.

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ondon Trade.

of the Renting Houses.

New F.B.O. Comedy.

The adventures of Owen Moore as a young man of too affectionate a disposition are said to provide entertainment of a highly amusing order in the F.B.O. comedy, "Love is an Awful Thing." Marjorie Daw, Kathleen Perry, Alice Howell, and Lilian Langdon appear in support of the popular star. "Love is an Awful Thing" will be trade shown in London at the Alhambra on October 12, at 11-40 a.m. Other provincial details will be announced later.

Granger's Trade Shows.

Granger's announce that "The Tales of Hoffmann" will be trade shown on October 23 at the New Scala Theatre, and not on October 9, as previously advertised. At the New Scala on October 9 they will present the Granger-Vita production, "The Memoirs of a Monk," described as a great story of intrigue and passion in the days of Poland's magnificence.

Nelson's Flagship.

A notable achievement has just been completed in the filming of the authentic history of H.M.S. Victory, dealing with this subject from the laying of the keel to its present station in No. 2 dock at Portsmouth. This has only been made possible by the co-operation of the authorities concerned, who allowed many priceless prints and models to be used. Every Britisher, of course, is proud of our old "Victory," but most of us have only a hazy idea of the wonderful work she did in establishing the supremacy of the seas for Britain. All this is told in a two-reel subject produced by R. E. Strange and Co., Ltd., for the "Save the Victory Fund," of which Admiral of the Fleet Sir F. C. Doveton Sturdee, Bart., G.C.B., is chairman. The film will be released on October 22, Trafalgar Week, and will be distributed by the Pioneer Film Agency, Ltd.

"Young Lochinvar" Trade Shows.

The Stoll Film Company, Ltd., announce that they have fixed trade shows for "Young Lochinvar," a Stoll picture production, featuring Owen Nares, as follows: London, Tuesday, October 2, New Oxford Theatre, at 3 o'clock; Glasgow, La Scala, Tuesday, October 2, at 11 a.m.; Birmingham, The Futurist, Tuesday, October 2, at 11 a.m.; Newcastle, Tyne Theatre, Tuesday, October 2, at 11-15 a.m.; Leeds, Majestic, Wednesday, October 10, at 11 a.m.

William de Mille Production of "Grumpy."

To be trade shown by Famous-Lasky on Tuesday, October 9, at the New Gallery Kinema, at 11 a.m., "Grumpy" is a William de Mille Paramount production, taken from the famous stage play of the same name, in which Cyril Maude appeared with such success in London and New York. Theodore Roberts fills the title rôle, with May McAvoy and Conrad Nagel in the other featured rôles. The central situation of this comedy-melodrama is the mysterious disappearance of a valuable diamond, which is later recovered by "Grumpy," an irascible though lovable old criminal lawyer on the retired list. How the old gentleman gets the clue that leads to the recovery of the treasure is thrillingly related. There is also a charming love interest. Clara Beranger made the adaptation of the play by Horace Hodges and T. Wigney Percyval.

Scene from "Ain't Love an Awful thing?" F.B.O.'s new comedy, being trade shown on Friday.

"The Wolf of Tibet."

In our advertisement pages will be found particulars of a unique photoplay acquired by Regent Film Company, Ltd. "The Wolf of Tibet" is a sort of "Nanook of the North," with a melodramatic story of unusual power. The trade show will be held at the Scala Theatre on October 5 at 3 p.m., when the leading lady, Miss Colette Brettel, will appear before the audience. The film gives us striking animal scenes: wild pony stallions fighting, wolves attacking sledges, and real Tibetians with yaks. Exhibitors are asked to return any trade show tickets which they will not use, as the issue is strictly in accordance with the seating capacity of the Scala Theatre.

William Farnum in "Without Compromise."

"Without Compromise," a William Fox production, with the popular William Farnum in the starring rôle, is to be trade shown on Wednesday next, October 3, at 11 a.m., at the New Gallery Kinema in Regent Street. In the rôle of sheriff of a lawless frontier town, the star's task affords him many opportunities to display his histrionic talent, in addition to his well-known physical prowess. The charming Lois Wilson plays opposite the versatile star, while others in an excellent cast include Tully Marshal, Alma Bennett, Robert McKim, Fred Kohler, etc.

Scene from "Grumpy," Lasky's picture, for trade show on Tuesday.

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ACTIVITIES IN LIVERPOOL

FROM OUR OWN CORRESPONDENT.

ANOTHER of many projected schemes for the erection of new kinemas in the Merseyside district will, it is understood, not materialise. A site, two thousand square yards in extent, had been acquired at the corner of the thickly-populated district of Upper Parliament Street and Berkley Street, Liverpool, for the construction of a picturedrome, upon palatial lines, to be called the Rialto, but the land is in the market again, consequent upon the death of the principal promoter of the Rialto venture.

F.B.O. Activities.

The local branch of F.B.O. is to be transferred on October 1 from the premises at present occupied in the Lord Street Arcade to new and more commodious quarters at 37, Cooper's Buildings "A," in Church Street. The many clients of the firm will be apprised of the change by circular in due course. Mr. A. Fearnett, the manager of the Liverpool Branch, reports that he has been doing capital business lately with such productions as "Wonders of the Sea," "Mary of the Movies," "Man and His Gods," and "The Fall of Babylon." He will shortly make the trade show announcement of a film entitled "Love is an Awful Thing," a comedy.

Pictures at the Olympia.

Judging by the frequency with which films now form the attraction at Olympia, a vast vaudeville theatre in the populous West Derby Road locality of the city, it may be taken for granted that the management finds pictorial fare a paying proposition. In each case the productions shown have been of super standard. For this week the principal item on the program is "Monna Vanna," featuring Lee Parry.

Reduced Prices.

Prices of admission at the Trocadero, Liverpool, have been reduced, and now range from one to two shillings; but, notwithstanding this concession to the public, it is the intention of the proprietors to continue their policy of booking nothing but the best films obtainable.

Monologues.

During the winter season it is the intention of Mr. A. Sharp, manager of the Claughton Picture House, Birkenhead, to give monologues at each performance, and he, this week, made a commencement with the experiment, which, judging by the cordial way it has been received, bids fair to be a popular one.

NEWS & NOTES FROM NEWCASTLE

FROM OUR OWN CORRESPONDENT

THE screen as a medium for making known the advantages of the Colonies is being recognised more and more. Mr. Alfred Smith, the secretary of the Northern Branch of the C.E.A., was approached by the Newcastle Labour Exchange respecting the exhibition of a film on Australia which would be at the disposal of the exhibitors free of charge. Mr. Smith advised the gentleman to see the exhibitors in Newcastle and Gateshead individually, and provided him with a list of the members of the branch in those towns. When the matter was reported to the meeting of the branch last week Mr. Smith's action in the matter was approved.

Australia or the Pictures?

There was an amusing incident in the discussion in connection with the film. Mr. F. W. Morrison remarked that he had seen one of the previous films, and there was very little, if anything, in it about emigration. It was true they got about a thousand feet of film free, but another aspect was whether it was wise to screen films that were likely to induce patrons to leave the district and go to another place. Another member's comment was: "Many of my patrons would be only too pleased to go if they had the money." "To the pictures or Australia?" queried the secretary, amid loud laughter.

A New Member.

The Gaiety Theatre, Newcastle, which is now owned by Mr. Stanley Rodgers, who recently took it over from Messrs. Baker Bros., has been accepted as a member of the Northern Branch of the C.E.A.

Return Bookings.

The Associated First National pictures are in good demand in the territory, and Mr. W. H. Linden Travers, manager of the Newcastle Branch, is highly satisfied with business. Last week Jackie Coogan in "Circus Days" proved a big attraction at the New Pavilion, Newcastle, where it was screened for the first time in the North. "The Hottentot" has been a big success, and Mr. Travers informs me that several return bookings have been arranged for.

New Triangle Subjects.

"A Motion to Adjourn," "The Scarlet Angel," and "The Girl from Porcupine" are among the new subjects that Mr. Harry Faid, the local manager for Triangle Plays, has to include in his already varied lists. He expects to be able to screen them at an early date to the showmen. The title of his new serial is "A Dangerous Adventure."

"LOVE IS AN AWFUL THING"
THE CHARLIE'S AUNT OF THE SCREEN
Featuring OWEN MOORE.
Trade Show:
The Alhambra, October 5, 11 a.m.
DISTRIBUTED BY F B.O.

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LONDON TRADE SHOW: Empire, Leicester Square, Thurs. Oct., 4, at 11 a.m

Rex Beach's Famous Novel

The Spoilers

A Lambert Hillyer Production

With BARBARA BEDFORD, MILTON SILLS, ROBERT EDESON, ANNA Q. NILSSON, WALLACE MACDONALD, NOAH BEERY, ROCKLIFFE FELLOWES, SAM DE GRASSE, FORD STERLING, ETC. ETC.

A Goldwyn three months release.

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LONDON TRADE SHOW: Empire, Leicester Square, Friday Oct. 5, at 11 a.m.

GOLDWYN presents

Three Wise Fools

from the famous stage play by Austin Strong

With WILLIAM H. CRANE, ALEC B. FRANCIS, CLAUDE GILLINGWATER, ELEANOR BOARDMAN & WILLIAM HAINES.

A Goldwyn three months release.

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LONDON TRADE SHOW: EMPIRE THEATRE,
Leicester Square, Tuesday October 9, at 11 a.m.

MARY ALDEN in another wonderful role.

DISTINCTIVE PICTURES CORPORATION *presents*

THE STEADFAST HEART

With MARGUERITE COURTOT, MARY ALDEN,
WILLIAM B. MACK AND JOSEPH DEPEW.

A Goldwyn three months release.

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The Clarence Badger production

RED LIGHTS

With ALICE LAKE, MARIE PREVOST, JOHNNY WALKER and RAY GIFFORD.

A Goldwyn three months release.

TRADE SHOW: EMPIRE THEATRE, LEICESTER SQUARE, WEDNESDAY OCTOBER 10, at 11 a.m.

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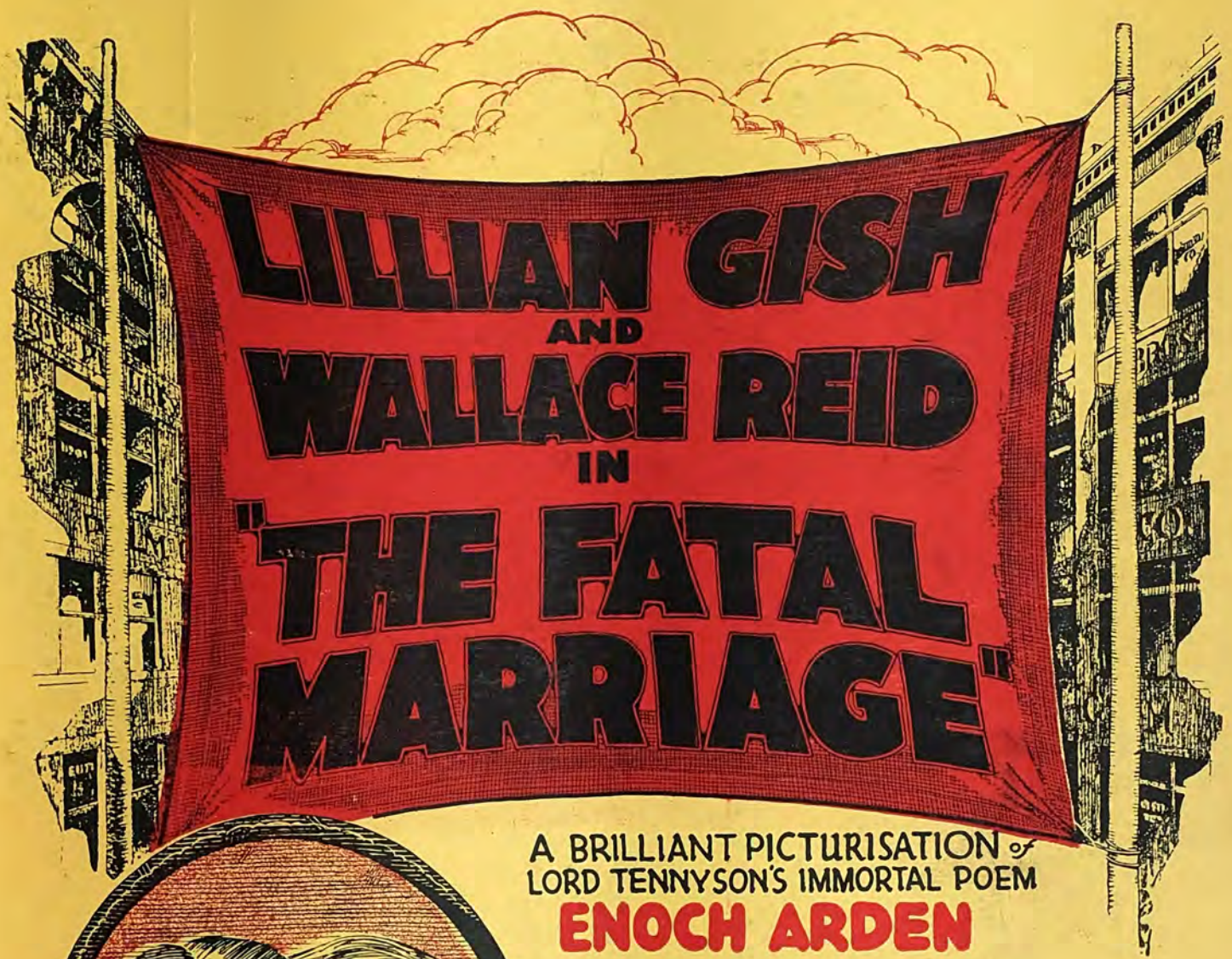

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D.W. GRIFFITH

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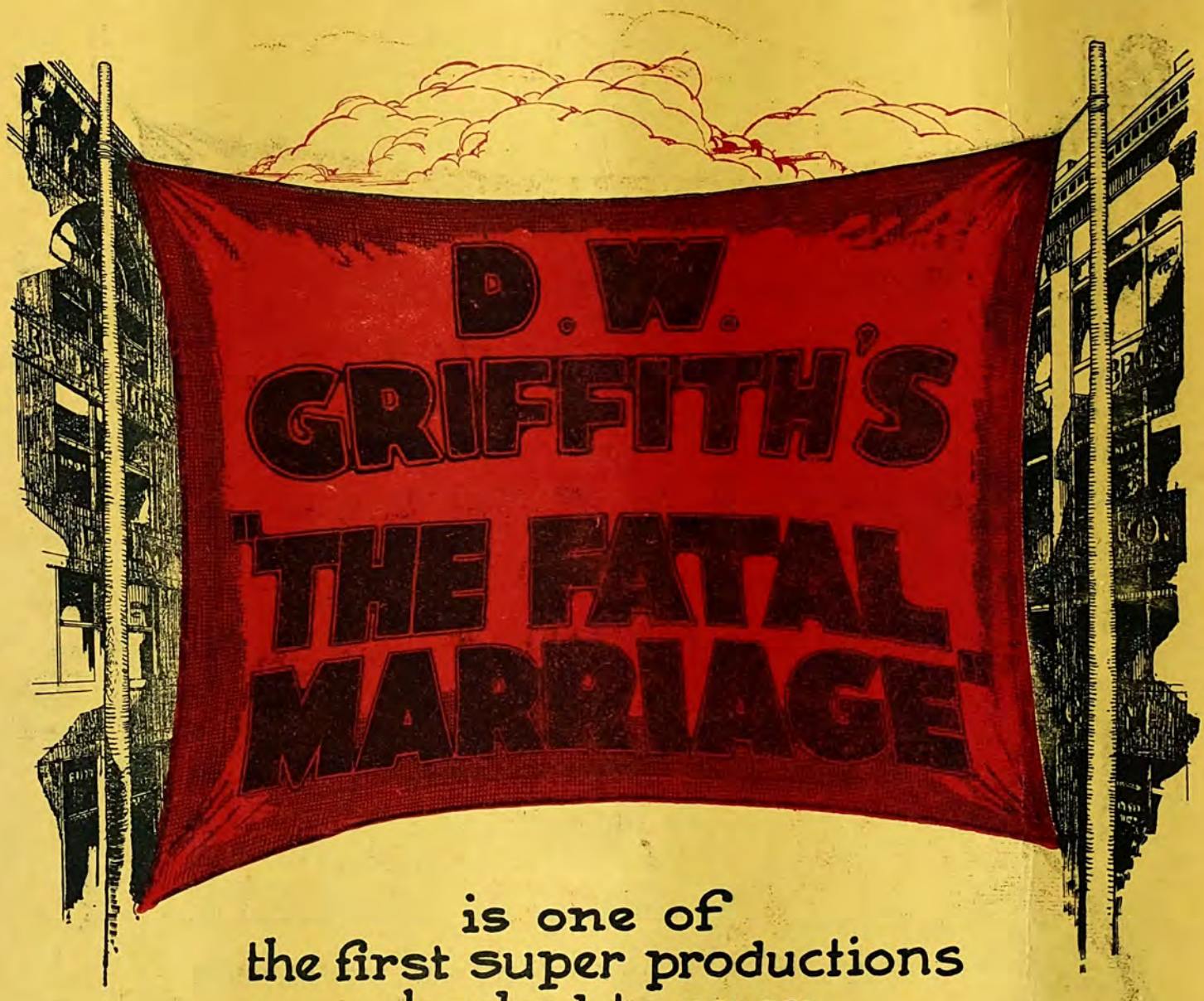

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the first super productions
booked to open

THE NEW HAYMARKET CINEMATOGRAPH THEATRE

-PICCADILLY-LONDON-W-

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BE EARLY

THURSDAY
OCTOBER
4
NEW GALLERY KINEMA
REGENT ST., W.
at
11-15 a.m.

ARTISTIC'S TRADE SHOW

OF

THREE ALL-ENGLISH PRODUCTIONS

From the works of

W. W. JACOBS

In Two Reels.

THE FIRST THREE OF A SERIES OF SIX.

ARTISTIC FILMS LIMITED, 93 & 95 WARDOUR STREET, W.1.

(Managing Director: GEO. E. REDMAN.)

Telephone: GERRARD 3210 Telegrams: HEDGEROWS, WESTCENT, LONDON.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

British Film Week: A Manchester Meeting—"Chu-Chin-Chow" and the Music—"The Purple Phial," with effects—Walturdaw Shows

By "THE FILM RENTER" REPRESENTATIVE

MEMBERS of the Lancashire trade are invited to a special meeting, convened by the Manchester C.E.A., on Thursday next, October 4, to listen to and discuss the proposals that are being made for All-British Film Week which, for this area, is fixed for February 11-16, 1924. The meeting is to be held at the Victoria Hotel, Manchester, at 2-30 p.m., and Mr. Victor Davis, who has been specially appointed as propagandist for the British National Film League, will address the gathering. It is hoped that a large number of Lancashire exhibitors will be present at this, the initial meeting, held in the territory to promote the scheme.

Popular Play in Film Form.

"Chu-Chin-Chow" will be trade shown next week by Fuller's Exclusives at the Futurist, Liverpool, on Tuesday, and the Theatre Royal, Manchester, on Friday. The popular musical play, on which the film is founded, had more than one run in Manchester, and drew crowded houses wherever it was played in the North. There is, consequently, no labour involved in explaining and recommending the subject-matter of this production. "Chu-Chin-Chow" is a household word.

Need for the Right Music.

Naturally, however, a film, the origin of which owed as much to its music as to its libretto, cannot shed its appropriate accompaniment and expect to make the same appeal; and at the Fuller trade shows, I understand, the "Chu-Chin-Chow" music will be played. No doubt, too, the majority of the first-run houses to which the picture will be booked will see to it that the screen play is suitably "scored." This is a play which, more than most, demands effective treatment in this respect. And the smaller exhibitors, also, will find that "Chu-Chin-Chow" will fail of its full appeal to patrons if the orchestra is only allowed to scrape out, say, "Egmont," "Ruy Blas" and "The Indian Love Lyrics." Neither will a single piano be able to suggest the atmosphere of the play with "The Merry Wives of Windsor" and the "Rosary." This Fuller capture will provide a searching test of the musical enterprise of kinemas in the North.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55-0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,
105/7 Corporation Street, Manchester.
'Phone: 9023 City. N. Manager: E. W. HORDER
LONDON: 91, SHAFTESBURY AVENUE, W.1.

Effective Presentation.

Mr. Sutton Dawes, of Fox, would have no reason to complain of the manner in which the screening of "The Purple Phial" was assisted at the Theatre Royal on Wednesday by the orchestra and the "effects" department. In this production a good deal depends on the proper timing of explosion and bombing effects: and suitable orchestration adds considerably to its appeal. In both respects the "presentation" was worthy of the subject.

Walturdaw's Burst of Trade Shows.

During the week Walturdaw's have shown three new films in Manchester, which, added to one shown on Friday of last week, makes four in eight days. This is "good going." Each show was held at the Piccadilly, which theatre is now booked up practically every day by one firm of renters or another. All the Walturdaw films—"Daughters of the Rich," "Strong Man's Love," "The Girl Who Came Back," and "Has the World Gone Mad?" contain a strong sentimental interest, though they are by no means equal in merit or, we should imagine, in drawing power.

The Next Carnival.

The Manchester and District Cinema Sports' Association have already made arrangements for the holding of the first Carnival, the event taking place at the Empress Ballroom, Pendleton, on Friday evening, October 26. A special syncopated orchestra has been engaged, valuable prizes will be offered for fancy and novelty dress, and everything points to the Carnival being a great success.

Mems of the Moment

Mr. Walter Kay, of the Regent Film Company, reports excellent business with "Celebrities of Famous Football Clubs," and also with the Regent super-film, "Reckless Youth." First runs of "The Wolf in Tibet" have been fixed for several of the big Lancashire towns.

* * *

The staff of the Deansgate Picture House had their annual summer outing on Sunday, September 12, a party of 40 journeying in special saloon-carriages to Norbreck, where an excellent lunch was served at the Hydro. A very enjoyable day was spent.

* * *

Another Nordisk production will be shown by Mr. Albert Lester next week at Manchester and Liverpool. This is entitled "The Island Virgin," and features Kate Reise.

* * *

Mr. Alfred Lever, General Manager of the Stoll Film Company, has been visiting Manchester during the week on behalf of his company, and informs me that Stoll's are making special preparations for British Film Week bookings.

* * *

The Goldwyn film, "Enemies of Women," which finished its run at the Scala, London, on September 30, is starting a special month at the Theatre Royal, Manchester, on October 8.

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ALBERT LESTER

Requests the pleasure of your Company to view

"The Island Virgin"

IN FIVE ACTS.

Featuring KATE REISE

A FILM WITH AN ORIGINAL STORY
:: :: :: MARKING 8½. :: :: ::

Trade Shows:

MANCHESTER,
Deansgate Picture House,
Friday October 5,
11 a.m.

LIVERPOOL,
Palais de Luxe, Lime Street,
Tuesday October 9,
11-15 a.m.

Lancashire, Cheshire, and North Wales controlled by—

ALBERT LESTER, Orme Buildings, Parsonage, Manchester.
Phone: Central 7602.

Merseyside Agents—

HODSON & GODDARD, 18-20 Manchester Street, Liverpool.
Phone: Central 2778.

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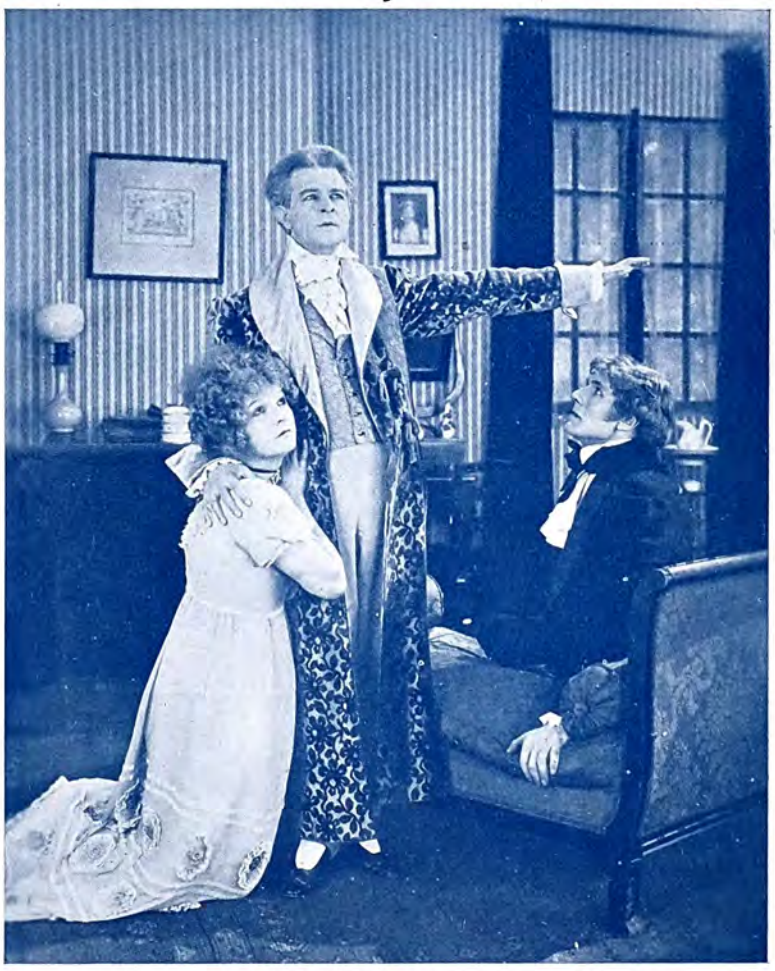
"FERR

FROM THE THRILLING MYSTERY NOVEL,
"The Story of the Thirteen"
By BALZAC

Produced by - - - - GASTON RAVEL
Les Films Legrand Production.

With STEW
ELMIRE VAUTIER



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GRANGER'S EX

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AGUS"

ART ROME & RENÉ NAVARRE

PROVINCIAL TRADE SHOWS.

MANCHESTER
Deansgate Picture House, Tuesday October 2, at 11-15 a.m.

GLASGOW
New Savoy Picture House, Thursday October 4, at 11 a.m.

CARDIFF
Cinema, Queen St, Friday October 5, at 11-30 a.m.

NOTTINGHAM
Scala Theatre, Market St., Wednesday October 10, at 11 a.m.

d Throughout the United Kingdom by

CLUSIVES LTD.

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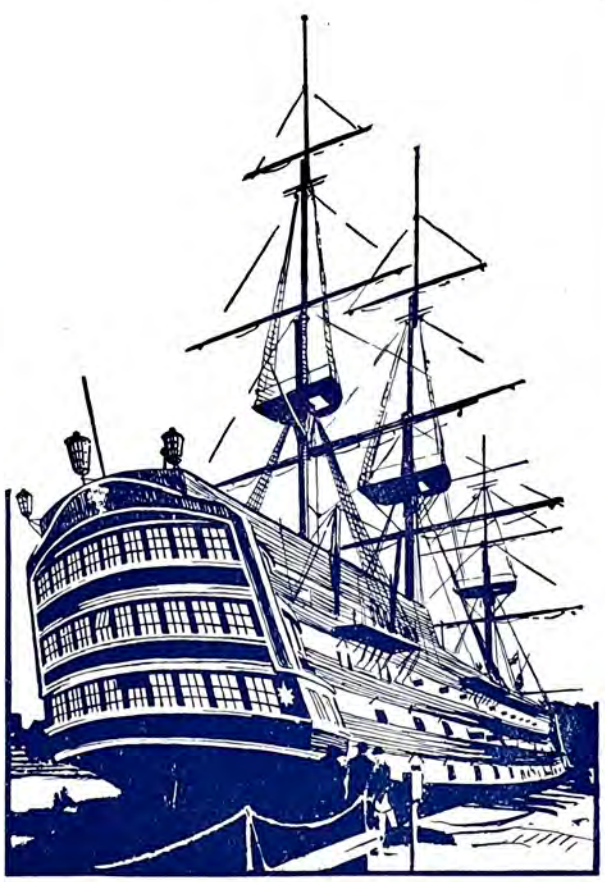
"The Romance of

COMMAND PERFORMANCE AT



A 2-Reel Wonder

TRADE SHOW:

TUESDAY OCT. 9th

at 11-30 a.m. at the

ALHAMBRA

LEICESTER SQUARE

Admiral of the Fleet, Sir F. C. Doveton Sturdee, Bart., Chairman of the "Save the Victory Fund" will be present on this occasion.

ENGLAND

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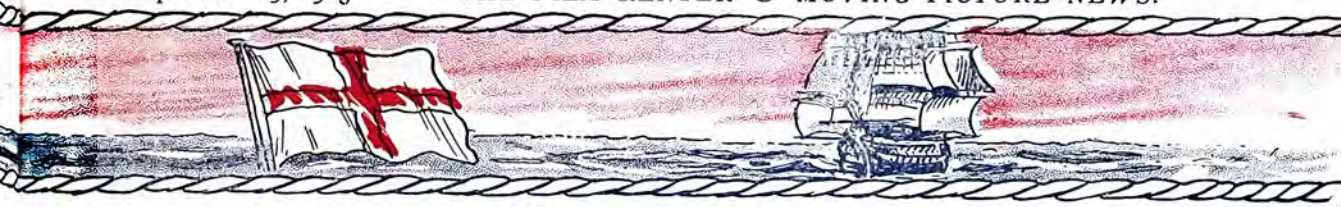

"H.M.S. VICTORY"

AT BALMORAL CASTLE, Sept. 19, 1923

Film Your Patrons will insist on seeing

TO BE RELEASED ON TRAFALGAR WEEK, MONDAY OCTOBER 22, 1923

"THE ROMANCE OF H.M.S. VICTORY" AT BALMORAL.

Extract from the "Westminister Gazette," Friday September 21, 1923

"By command of the King, a kinema performance was given at Balmoral Castle last night. The principal item was the film, "The Romance of H.M.S. Victory," which was shown for the first time . . . . . .

At the close of the entertainment the King expressed his delight at the excellence of the film, and congratulated Mr. Strange, the producer, and Captain C. Y. Tucker of the Pioneer Film Agency, the distributors, on the painstaking efforts which the producers must have made before such a faithful record of the Victory's history could have been shown in such detail. He expressed the hope that the fund would prosper through the screening of the film throughout the country."

Produced by
R. E. STRANGE & Co., Ltd.
12 LITTLE DENMARK STREET, W.C. 2.

Issued by
SAVE THE VICTORY FUND
Chairman:
ADMIRAL OF THE FLEET, SIR F. C. DOVETON STURDEE, BART.
Hon. Organiser: - - - A. E. CARLYLE, ESQ.

Distributed for the U.K. and the World by

THE PIONEER FILM AGENCY LTD.,

23-27 CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.2.

'Phone: Gerrard 2730 *Telegrams: "Wheatucke, Westrand, London"*

EXPECTS

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TRADE

GRAHAM WILCOX P

PRES

BETTY

CHU-CHI

DIREC

Herbert

LONDON :	Pavilion, Marble Arch,	Sept. 28,	at 11 a.m.
LIVERPOOL :	Futurist Picture Theatre,	October 2,	at 11 a.m.
MANCHESTER :	Theatre Royal,	October 5,	at 11 a.m.
LEEDS :	Majestic Cinema,	October 9,	at 11 a.m.
SHEFFIELD :	Central Picture House,	October 10,	at 11 a.m.

The Greatest Propo

GRAHAM WILCOX PRODUCTIONS LTD.

Telegrams : "Ilmsastrat, Westcent, London."

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SHOWS

RODUCTIONS LTD.

ENT

BLYTHE

N

N-CHOW

TED BY

Wilcox

GLASGOW:	La Scala,	October 12, at 11 a.m.
BIRMINGHAM:	Futurist Picture House,	October 18, at 11 a.m.
NOTTINGHAM:	Elite Theatre,	October 23, at 11 a.m.
NEWCASTLE:	(Date to be announced later).	
CARDIFF;	(Date to be announced later).	

sition of the Year.

D 174, WARDOUR STREET, LONDON, W.1.

Telephones: 558, 557 Regent.

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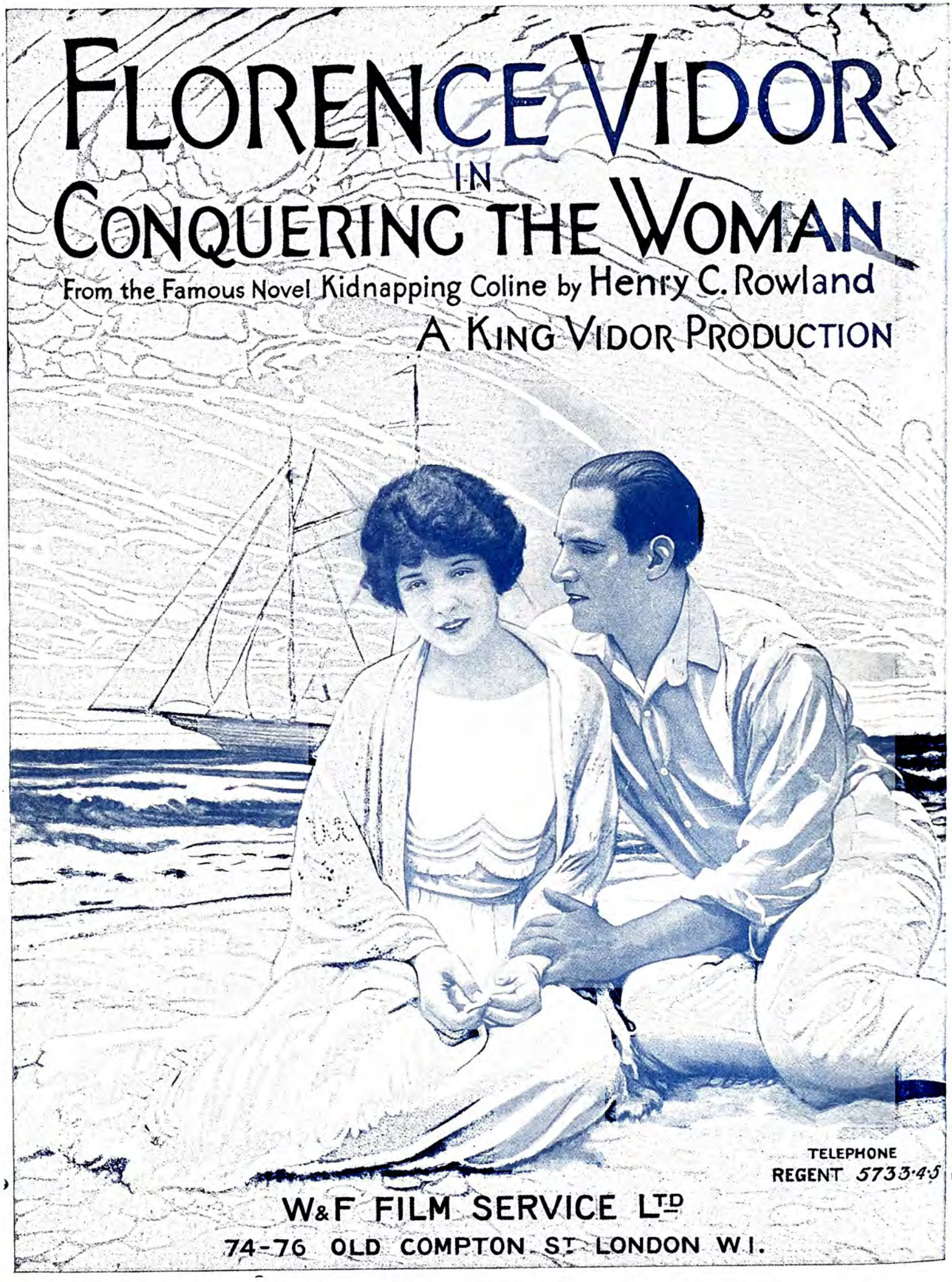

TRADE SHOW: New Scala Theatre Charlotte Street, W., Monday October 8, 1923, at 3 p.m.

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Trade Movements in the Midlands.

An October Reopening—A Disappointment—An Unjustified Retort—Managerial Changes—Goldwyn Trade Shows

By our Birmingham Correspondent

THE "Triangle Cinema," as the reconstructed Pringle's Palace, Birmingham, will be known in the future, is almost ready for reopening, and last week the Birmingham Justices granted the necessary licences. The chairman (Mr. G. T. Bryson) remarked that the new hall was a vast improvement upon its predecessor, which was condemned in 1921. It is triangular in shape, and Mr. Bryson said he should be interested to watch what effect the shape of the house had on the screen from the point of view of the eyes of patrons.

A Disappointment.

The proprietors of that fine suburban kinema, the Broadway, were disappointed at the Justices' refusal to grant them a music and singing licence for Sunday evening concerts, which they proposed to run during the winter. Urging that these concerts would provide a counter-attraction for the young people who parade the main suburban roads on Sunday evenings, would provide employment for a special orchestra and a number of vocalists, and would also benefit the city hospitals, as the profits would be handed over to them, Messrs. Smith and Booth made their application.

An Unjustified Retort.

Mr. E. J. Smith, resident manager, told the Justices that when he had charge of the Exchange Cinema, Northampton, similar concerts attracted an average attendance of 1,500. After expressing the view that there was no evidence of a demand for such concerts, the Chairman retorted: "It may be that the real purpose is to advertise the Broadway Cinema; to get people there on a Sunday in the hope that they will come during the week."

Nothing Doing.

The proprietors of the condemned Handsworth Picture House, Baker Street, are still prevented from carrying out their reconstruction scheme, as the houses adjoining are occupied by members of the City Fire Brigade. An application was made by Mrs. Alice Leach for a licence so that the building, with slight improvements, might be used as a dancing hall. The Chairman, however, reminded her solicitor that in July last the Justices ruled that the hall was unfit for any public entertainment. On that ground the police opposed the application, which failed.

A Victory Trio.

Unforeseen circumstances prevent Victory Motion, who are handling the W. and F. production, "Woman to Woman," in this territory, from screening this production to the trade as early as was anticipated, but Mr. Balcon hopes to make amends for this ere long. He reminds exhibitors that his next offerings will be the Leah Baird production, "Is Divorce a Failure?" and the King Vidor feature, "Conquering the Woman." Mr. Balcon will shortly announce trade show particulars of the first of the Richard Talmadge features ("The Unknown"), of which his firm have secured the Midland rights.

A F.B.O. Note.

Mr. E. Cowan (F.B.O.) is still doing good business with the Warner Screen Classics, the next of which, "Rags and Riches," featuring Wesley Barry, will await exhibitors at New Street Picture House on October 5. This will be followed a week later by "Main Street," starring Florence Vidor and Monte Blue.

Managerial Changes.

At last week's Birmingham Transfer Sessions the licence of the Savoy Cinema, Sparkhill, was transferred to Mr. Ernest Belston, who succeeds Mr. Vallance T. Olliver as manager.

Mr. Percy Hughes, assistant manager of the Summer Hill Palace, Birmingham, has gone to Hanley (Staffs.) to occupy a similar position under Mr. W. Crane, late of the Grand Theatre, Birmingham. A brother of Mr. Hughes succeeds him at Summer Hill Palace.

Mr. W. Waldron has resigned his position as manager of the Springfield Picture House, Sparkhill. Mr. Waldron, who came to Birmingham from Portsmouth, is a son-in-law of Mr. Gerald Bradbury, the popular manager of the Prince of Wales Theatre, Birmingham.

I understand that Mr. G. H. Collins, formerly of the Heath Picture House, Washwood Heath, and lately manager of the Sutton Coldfield Playhouse, will be found in charge of the Delicia, Gosta Green, when it opens early in November.

A Jury Brief.

Among the Midland contracts carried out by Jury's recently is the installation of two Kalee-Indomitable projectors at the new Scala Cinema, Evesham, which is to be opened on Monday next. They will also be responsible for the kinematograph and electrical equipment of the Delicia, Gosta Green.

Goldwyn Trade Shows.

Goldwyn, Ltd., announce that, owing to a printer's error, the invitations for their October trade shows in Birmingham have been sent out with the name of the "New Street Picture House" on them. As announced in the "Goldwynner" of September 22, these trade shows will be held at the Futurist Theatre, John Bright Street.

POSTERS BY AEROPLANE

FIRST NATIONAL'S Publicity Department is usually pretty speedy, but even their efforts were accelerated during the past week on one occasion. A telegram was received from the newly-opened A.F.N. branch at Zurich, Switzerland, requesting that some forty eight-sheet posters for "East is West," be dispatched immediately, as the picture was opening in Switzerland on Wednesday night. Realising that the customary methods of transport would not serve, the Accessories Dispatch Department arranged for the parcel to be carried by the aerial mail leaving London at mid-day, and in the course of a few hours the billing matter was safe in the hands of the theatre owners.

This surely creates a precedent for speed.

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Trade in the Yorkshire Territory.

The New Hepworth Arrangements—W. Chilton Opens for New Era —A Stoll Change and Exchange—Other New Appointments— Picture House Alterations—Wardour Trade Shows.

From our Leeds Correspondent.

THE distribution of Hepworth films being taken over by Ideal Films has involved a number of changes in Leeds. Mr. Tom Chilton, who supervised Hepworth Films' distribution in the North of England, working from Manchester, has, under the new arrangement, taken up his headquarters in Leeds. Mr. John Chilton, who formerly managed Hepworth Films in Leeds, is now acting as outside representative, handling the same films under the Ideal banner. Mr. Percy Longhorn, who was traveller for Hepworth Films under Mr. Chilton, has joined the W. and F. Film Service, and is working the Sheffield territory.

New Era Opens Out in Leeds.

Another of the Chilton brothers—Mr. W. Chilton, from the Hepworth office in Manchester—has come to Leeds as Yorkshire and Lincolnshire representative of the New Era Film Service. With headquarters temporarily at the Kinema Exchange, he is handling the " Secrets of Nature " films, and will shortly trade show and offer a big picture entitled "Armageddon."

George Haines Back With Granger's.

Mr. Cyril Last, the Yorkshire manager of Granger's Exclusives, tells me that George Haines is back with the firm, and is working his old territory of Sheffield and Lincolnshire, " so that for our new program," says Mr. Last, " we are now nearly back to our old strength, as I have Mr. Haines and Mr. Nutbrown both out on the road." Mr. Last, by the way, is receiving big inquiries for the two supers, " Tales of Hoffmann " and " M'Lord of the White Road," and is doing big business with " Ole Bill of Paris."

Stoll's New Sheffield Representative.

Mr. Alec Lever, the Sheffield representative of Stoll Films, who has been promoted to manager of the Newcastle Branch, is succeeded by Mr. Ronald Tapply, who has been for five years manager for Stoll's in Newcastle. The change is in the nature of an exchange, Mr. Tapply, for health reasons, desiring to come further south. Mr. Tapply has already made many friends in the Sheffield district, and hopes in a very short time to get round and see everybody.

Stoll's Manager to Visit Leeds.

By the way, Mr. Ralph Hanbury, the Leeds manager of the Stoll Film Company, tells me he has fixed a trade show of the first film on his 1924 program, " Young Lochinvar," for October 10 at the Majestic Picture Theatre. Mr. Alfred Lever, the general manager of the Stoll Film Company, who was formerly the manager of the Leeds Branch, and has many friends on the territory, hopes to be present at the show, which will be followed by an informal little luncheon at the Queen's Hotel. The new Stoll program is attracting a good deal of attention in Yorkshire.

A Regent Change.

Mr. George Ilett, of Regent Films, has left the Notts and Derby territory to take over the South Yorkshire territory. Last week's report thus stands corrected.

Picture House Closed for Alterations.

The Picture House in Briggate, Leeds, the P.C.T. house, closed down last Saturday for structural alterations and extensions, which, owing to the arranging of the lease, have been deferred over the summer. Mr. J. J. Kelson, who controls the house, tells me it will be closed for two or three months. The time is rather unfortunate, but the end will justify the means.

A Batley Change.

Mr. Will Stubbs, hon. stage manager of the Batley Amateur Thespian Society, has been appointed manager of the Empire Cinema at Batley in succession to Mr. J. Childe.

Kinema Trade and Charity.

A sacred concert has been arranged to be held at the Majestic Picture Theatre, City Square, Leeds, on Sunday, October 14, under the direction of the Cinema Guarantee Fund for Leeds Charities, and members of the trade and their friends are urged to support it in every way possible, as it is the first effort of the season towards clearing liabilities in connection with the recent Kinema Gymkhana and the Lord Mayor's Fund for providing meals for necessitous mothers at the Leeds Babies' Welcome.

Wardour Trade Shows.

If, as some members of the exhibitors say, support is to be given to the renters who patronise the Kinema Exchange with their trade shows, then Bert Marshall, the Leeds manager of Wardour Films, is in for a good time, for he has just booked a series of eight shows to be held at the Exchange during the next month. This new Wardour program opens on October 5 with a series of four two-reel dramas entitled " Woman's Home Life Stories," in connection with which the " Daily News " is running a £550 cash prize competition. Exhibitors will welcome the news that a new series of the popular " Fighting Blood " picture is on the way.

An A.F.N. Staff Outing.

Mr. R. F. Thornton, the manager of the Leeds Branch of Associated First National Pictures, Ltd., wishes it known among exhibitors that all accounts are now dealt with at the branch, and that the machinery is working very smoothly. The A.F.N. offices were closed last Saturday, the staff being given a day's outing in appreciation of the additional work they have done as the result of good business through the simultaneous signing of contracts.

From All Quarters.

A neat little " throwaway " in the shape of a tiny panoramic review of scenes from the picture was a good advertisement for " The Prodigal Son " and " The Return of the Prodigal " at the Coliseum at Leeds.

Walter Foster, the well-known Leeds exhibitor, is doing well lecturing " The Man They Could Not Hang," which has had quite a number of runs around Birmingham, at Bristol, and other places.

Charles Thompson will trade show at the Grand Assembly Rooms next Tuesday " The Great Alone," a Western film full of action, featuring Monro Salisbury.

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"APRIL SHOWERS" PRIZE WINNER

MR. H. B. HARRIS ON THE BOX-OFFICE VALUE OF TITLES

Mr. H. B. Harris.

MR. H. B. HARRIS the manager of the Premier Electric Theatre, Woolwich, who won the prize of £25 offered by the Walturdaw Co., Ltd., for submitting a new title for "April Showers," is a man who was practically born into the entertainment business.

While at school he always had a liking for the stage, and in 1910 he won second prize at an amateur performance at the Kilburn Empire. When he left school he decided to follow the stage as a career, and joined the Palladium Minstrels. The war intervened, and he served with the forces in France until 1919. On demobilisation he was appointed assistant manager at the Electric Theatre, Norwich. He then became manager at the Wisbech Electric Theatre, and from there he was appointed manager at the Regent Theatre, Chelmsford.

At Chelmsford Mr. Harris found his mark; he became well known for original advertising stunts, and amongst his successes were the presentation of "Broken Blossoms," "Suds," and "The Great Air Robbery."

For the latter film he had a powerful search light on the top of the theatre, with a beam of three to four miles, thus waking up the district as well as the town to the fact that "The Great Air Robbery" must surely be a picture "out of the ordinary."

Newsboys carried bills during the days of showing, and a model aeroplane suspended from the ceiling of the theatre bearing the title of the film and days of show on a specially painted card. During the interval, he had an entire black-out and, with the aid of mirrors, got quite a realistic effect of two searchlights playing from the stage on to the plane.

He made the acquaintance of Woolwich last February, but the advertising of this theatre is controlled from Head Office.

In discussing titles with our representative he laid stress on their box-office value, "but," he said, "all titles must carry the story of the film. 'Catch' titles do more harm than good. Once the public get the impression they have been caught, business is bound to suffer and it takes time and hard work to regain their confidence.

"During my career," continued Mr. Harris, "I have known films of 100 per cent. entertainment value that have been handicapped by having a weak and meaningless title, while on the other hand many mediocre films have been big box-office successes merely because they have been supported by an outstanding title.

"It is surprising to me that renters do not seem to pay the attention they should to the selection of titles for the English market. It is seldom that a title of an American film is changed in this country, even though its meaning is unintelligible to the average British kinema patron. I quite appreciate the box-office value of 'April Showers' from an American standpoint. The song 'April Showers,' is the rage throughout America, and the box-office value of the film bearing this title must have been enormous."

"WHAT PRICE LOVING CUP?"

BUTCHER'S NEW WALTER WEST PICTURE

THE latest racing film produced by Mr. Walter West, and entitled "What Price Loving Cup?" is to be privately shown by Butcher's Film Service early next month. The film is regarded by Mr. West as one of the best racing pictures he has produced, and contains thrills new to the usual turf film. Violet Hopson heads the cast, with James Knight, Cecil Morton-Yorke, Marjorie Benson, and James Lindsay in the other important rôles. The story was written specially for the screen by Campbell Rae-Brown, who was responsible for the stories of two previous Walter West successes, "Kissing Cup's Race" and "Son of Kissing Cup." "What Price Loving Cup?" shows how it would be possible for a woman to ride as a jockey and guide her mounts to victory without discovery. Marjorie Benson, one of the finest horsewomen in England, is the jockey, Tony Sheldon, of the story, and she contributes in this picture some of the finest riding ever seen on the screen.

Marjorie Benson as Tony Sheldon, the jockey, in the new Walter West racing film, "What Price Loving Cup"?

'THE WANDERING JEW'S' SUCCESS

AN EXHIBITOR'S KEEN APPRECIATION.

EVIDENCE of "The Wandering Jew's" success is forthcoming from Mr. W. Robinson, of the Electric Palace, Marble Arch, who writes as follows to Mr. Jeffrey Bernerd, Stoll's managing director:

"September 19, 1923.

"Dear Mr. Bernerd,—So far (the second day) 'The Wandering Jew' has been an enormous success. The first day's takings constitute a record, and the film was generally spoken of by our patrons as one of the greatest British films yet made. While your company continue to produce such films there can be little doubt of the support you *will* get from exhibitors who, in handing the best value for money to the public, will have the satisfaction of making some themselves. I feel sure the sentiments expressed by you (*re* legitimate theatre presentation) go far to restore confidence in a measure between renter and exhibitor.

"As a real demonstration of my belief in your policy and earnestness in giving a square deal, I am prepared to book the whole of your British films output for 1924.

"Yours faithfully,

"(Signed) W. Robinson.

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Kinema Gleanings from the West.

Ideal Dispute Ended—Western Renting Change—A Cheltenham Advertising Stunt—Short Lengths

From our Bristol Correspondent.

THE most important item on the agenda of the last meeting of the Bristol C.E.A., after the address on the British Film Week by H. Victor Davis, was the question of the dispute between the branch and Ideal films. A resolution to remove the existing ban was carried after a long discussion, which was held *in camera*, so ends a dispute which has caused a good deal of unpleasantness, not only between the actual disputants, but also between members themselves. The branch was perhaps over-hasty in deciding to place a ban on the renting company, but while, under the circumstances, there was some excuse for this action there was none at all for the refusal to remove the ban after the company had written announcing that they had no present intention of showing films at the Colston Hall. This refusal was ill-considered, for it alienated the sympathy of many members. At the July meeting a resolution was proposed that the ban should be removed; it was rejected, and a similar resolution at the August meeting met with the same fate. At both meetings it was evident that the majority of members were in favour of the resolution which they voted against.

Voting Against Convictions.

This is one of the failings of the C.E.A.; in many cases members vote against their own convictions; for some reason or other they will support a proposal even though they do not really believe in it. If members would only oppose, by voice and vote, any motion with which they are not in entire agreement we should perhaps be able to get at the real opinion of the branches; at the same time there would not be so many complaints of members breaking resolutions for which they voted at meetings. As it is, resolutions passed at branch meetings are often misleading, for they do not express the real opinion of the majority of the members.

Western Renting Change.

A change has taken place in the outside staff of the West of England Branch of Associated First National, S. Gibson, who has been representing the company, having left to join the Fox Film Co. Mr. Gibson came to First National in the latter part of last year from Goldwyn's, with whom he had been associated for a couple of years or so. At one time he was on the advertising staff of THE FILM RENTER.

Gloucester and Plymouth Halls.

I hear that Mr. Knowles, of the King's Picture House, Gloucester, who has now quite recovered from his recent illness, has acquired the Gaiety, Plymouth, in which town he already controls the Theatre de Luxe.

A Cheltenham Stunt.

A very novel advertisement was designed by S. Shenton, of the Palace, Cheltenham, for "The Voice from the Minaret." This took the form of a decorated car with a tableau in the shape of a Minaret, and a group of Arabs amidst a grove of palms. A banner hung from each side of the car, bearing upon it the name of the film, the theatre, and the dates on which it was being shown. The tableau was 15 feet high, 12 feet long, and 7 feet wide.

Famous-Lasky Busy.

Ben Simmons, of Famous-Lasky, tells me that business is particularly good, and he is looking forward to a big boom for "Bella Donna," the fine production in which Pola Negri stars. The Bristol show, held at the Triangle on the 19th, was a great success: there was a good attendance of exhibitors, and the picture was well received and evidently appreciated by all present.

Short Lengths.

E. J. Jennings announces that he has arranged a show of "The Lights of London" at the Triangle Hall on Tuesday, October 16, and of "Squibs, M.P.," on the following day, at the same house.

A. R. Phern, late of the King Street Picture House, Stroud, has taken over the management of the King's Kinema, Bristol, in succession to L. F. Barnett.

E. H. Rockett succeeds A. S. Van den Burgh as general manager of Albany Ward Theatres, Ltd. Mr. Van den Burgh, who has gone to Jersey to control the Channel Islands branch of the firm, was the recipient of some handsome presents from the Bristol staff and from Mr. and Mrs. Albany Ward.

E. F. Harris has reopened, after renovation, the Town Hall Kinema, Bedminster, which has been closed down during the summer months.

Hepworth's are distributing a little puzzle in the form of a card and a piece of string. The recipient is invited to unloose the latter without bending the card or untying the knot. The puzzle is, of course, an advertisement for the Hepworth picture, "Strangling Threads."

Prices at the Castle Street house are down, the circle from 1s. 8d. to 1s. 3d., and the ground floor back seats from 1s. 3d. to 1s.

AN AMERICAN SUIT

NEWS reports from New York state that the Goldwyn Pictures Corporation have brought suit against Samuel Goldwyn to restrain him from using his name in connection with the release of pictures. The Corporation ask for a preliminary injunction to restrain the former president of Goldwyn with regard to his new productions, "Potash and Perlmutter" and "Eternal City," which are set for release from Associated First National. The injunction in no wise affects the date of release.

Four other First National productions have just been finished and are in process of editing. They include: "The Bad Man," "Flaming Youth," "Ponjola," and "Thundergate."

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REGENT FILM CO., LTD.,

193, WARDOUR STREET, W. (and Branches)

announces

THE WOLF OF TIBET

Length 6,200 ft. ***For Release in March, 1924***

THE PHOTOPLAY EXTRAORDINARY ! ! !

FOREIGN AND COLONIAL RIGHTS FOR DISPOSAL FOR

FAMOUS FOOTBALL CLUBS

THE HEAVILY BOOKED SERIES OF 25 HALF REELS, RELEASED OCTOBER 18 NEXT

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FULLER'S

(BY ARRANGEMENT WITH GRAH

Request the Pleasure of your Attenda

CHU-CHI

Featuring BETTY BLYTHE, HERB

AT THE

FUTURIST, LIVERPOOL,
ON TUESDAY
October 2, 1923, at 11 a.m.

All Enquiries for Lancashire, Che

FULLER'S EXCLUSIV

Telephone: CITY 2139.

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EXCLUSIVES

AM WILCOX PRODUCTIONS LTD.)

nce at the following Trade Shows of

N-CHOW

ERT LANGLEY and All Star Cast

AT THE

THEATRE ROYAL, MANCHESTER,

ON FRIDAY

October 5, 1923, at 11 a.m.

shire and North Wales to:

ES, 38 Deansgate, Manchester

Telephone: CITY 2139.

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Trade Movements in South Wales

Assessments Rising—New Management and a Reopening—Teachers and the Screen—Round the Renters.

From our Cardiff Correspondent.

THROUGHOUT the whole of Wales business is showing an improvement, but it is far from being what should be a fair return to the exhibitors. A matter which is causing a good deal of concern in the Welsh territory at the moment is the question of assessment of the various kinema properties throughout the territory. In some cases the imposition has been so crippling that the halls have almost been ruined, and exhibitors have been sorely tempted to close down. It is quite likely that the matter will be taken up by the South Wales Branch of the C.E.A.

A " Capitol " Picnic.

The annual picnic of the staff of the Cardiff Capitol Cinema proved a great success, over 130 members of the staff making the journey to Porthcawl. Successful sports were organised. The secretarial arrangements were in the hands of Mr. A. S. Whittaker, the manager, and Mr Lionel Falkman, the leader of the orchestra.

New Management.

Mr. C. Isaacs, who is well known in kinema circles in West Wales, has taken over the Palace Kinema, Abertillery. He is also booking for the Theatre Royal, Merthyr.

Milton Rosmer's Visit.

Mr. J. Worsley, manager of the Cardiff Cinema, Queen Street, was honoured with a visit from Mr. Milton Rosmer on the occasion of the screening of " A Woman of no Importance," an Ideal success.

Park Hall Cinema.

The Park Hall Cinema, Cardiff, which has been closed down for alterations for over two months, was reopened on Monday. The alterations include the demolition of the old balcony, in the place of which has been erected a fine modern balcony with double the seating capacity, and comfortable chairs commanding a direct and uninterrupted view of the screen. The entrance to the balcony is obtained by two new wide staircases at either side of the vestibule leading directly into Park Place. There are extra pay-boxes placed at the top of each staircase, thus obviating any delay in entering the auditorium. The old exits to Park Lane are retained, so that the maximum of safety is assured. The front of the kinema is also being much improved, and when finished will look very attractive.

Teachers and Kinemas.

The National Association of Head Teachers wrote to the Barry School Management Committee last week offering a strong protest against the type of film shown to juveniles. They viewed with much alarm the serious results on the nervous, emotional, and moral systems of children by their being allowed to visit kinemas with indiscrimination. The committee, however, took no action in the matter.

With the Renters.

The long-expected serial, " Plunder," featuring Pearl White, was trade shown last week by Pathé Frères at the Kinema Exchange. So keen has been the interest in this serial that the film has been booked long before the trade show. Another highly-successful film, which was trade shown by this firm, was " Reported Missing," featuring Owen Moore. Mr. F. J. Smith, local manager for Pathé Frères, reports the good news that a continuance of the supply of the " Felix the Cat " cartoons has been arranged for 1924.

European held some successful trade shows recently, among which were " Single-handed " and " Nobody's Bride."

Mr. Harold Possener also reports that the Baby Peggy pictures are doing excellently, a fact which he attributes in no small measure to the splendid publicity given by the Press.

Mr. Frank Cross, of First National, announces that they will shortly trade show an exceptionally fine production by Frank Borrage. The show takes place at the Kinema Exchange, Cardiff. Mr. Cross also reports good business with " Circus Days."

Mr. J. Greenslade, of Fox Films, announces that numerous inquiries are being made for " If Winter Comes." Fox, he tells me, are resuming their trade shows in Cardiff in October.

Mr. Coutts, of Walturdaw, is very busy just now. He expresses himself as delighted with the prospects of the Preferred parcel of films, which include " Shadows," " Thorns and Orange Blossoms," and " Poor Men's Wives." A big winner is due to come along soon entitled " The Virginians."

MAETERLINCK AND "OLIVER TWIST"

MAURICE MAETERLINCK, the celebrated Belgian author and playwright, in a letter to Ralph J. Pugh, managing director of Associated First National, pays a tribute to the kinema. The author of " The Blue Bird," in writing Mr. Pugh, expressing his pleasure in arranging to meet Sol Lesser next week in Paris, incidentally remarks that he has just seen that producer's " Oliver Twist " on the screen, a production which Maeterlinck describes as " one of the most perfectly realistic pictures of recent years." (" Je viens de voir l'admirable ' Oliver Twist,' qui est une des plus parfaites réalistiques cinematographies de ces dernières années.")

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(Not a large West End Theatre)

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CONTINUOUS RUN.

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SEE PAGE 52.

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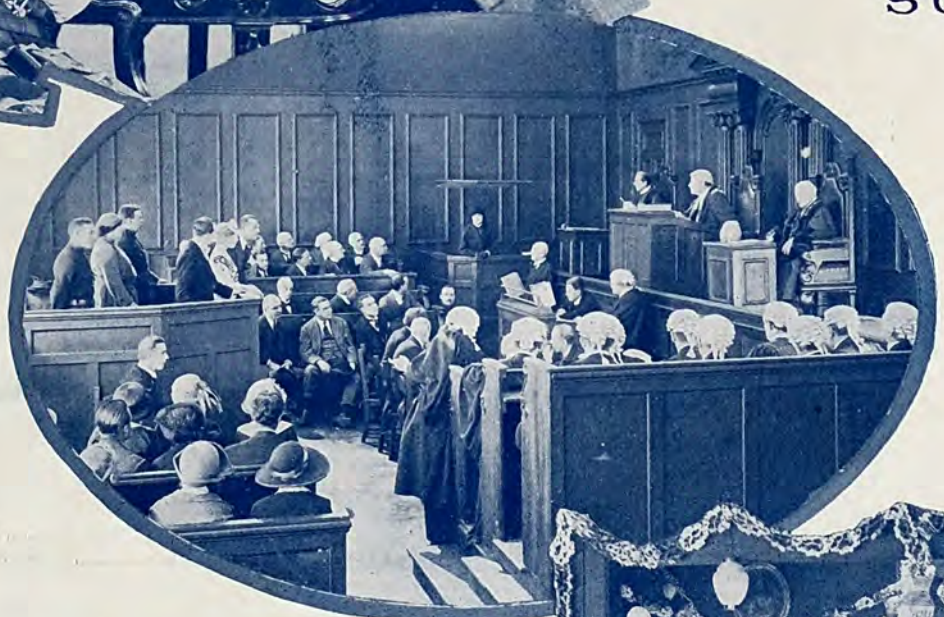

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TRADE SHOWS

LONDON Tuesday Oct. 2,
Scala Theatre, 11 a.m.

BIRMINGHAM.	Sunday Sept. 30, Futurist, 4-30 p.m.
SHEFFIELD.	Monday Oct. 1, Central Pic. Hse., 11 a.m.
NOTTINGHAM.	Wednesday Oct. 3, Elite, 11 a.m.
LIVERPOOL.	Thursday Oct. 4, Scala, 11 a.m.
MANCHESTER.	Friday Oct. 5, Piccadilly, 10-45 a.m.
NEWCASTLE.	Monday Oct. 8, Pavilion, 11 a.m.
GLASGOW.	Tuesday Oct. 9, Cranston's, 11 a.m.
LEEDS.	Wednesday Oct. 10, Scala, 11 a.m.
BRISTOL.	Thursday Oct. 11, Triangle Theatre, 11 a.m.
CARDIFF.	Friday Oct. 12, Park Cinema, 11 a.m.

W.C.2. Telephone: Regent 975. Telegrams: Smicofilm, London.

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Refer to Page 49.

Rodolf—— Valentino

in

STOLEN MOMENTS

See { **E. GRATTAN MILLOY, for Manchester District, East Lancs. & Cheshire**
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Devon and Cornwall Exhibitors

Vital Topics Discussed at Plymouth Meeting.

From our Plymouth Correspondent

THE Devon and Cornwall Branch of the C.E.A., meeting at Andrew's Picture House, Plymouth, on September 18, discussed the questions of sharing terms and price of posters. With regard to the former, discussion took place *in camera*, and no information was available beyond that the general feeling was hostile to the system. As to the price of posters, some interesting experiences of the varying prices charged by the renters and comparisons of present-day costs as compared with pre-war days, together with equally striking comparisons of prices charged and the costs of production obtained from expert printers were given. It was argued that it was unfair of the renters to make big profits out of posters, and decided to support the London and Home Counties' Branch on the subject and ask the General Council to approach the renters with a view to getting a substantial revision of prices.

Unfair Competition.

A new development of competition with kinemas was revealed in the discussion of a letter from a representative of the Ministry of Pensions in a convalescent centre for ex-Service men, where a kinema apparatus and a skilled operator were available for the amusement of the patients, but there was a difficulty as to films. It was hoped to arrange for a supply of films through the British Red Cross, and in the meantime Andrew's Picture House and the Savoy had kindly lent the centre their stock films, and the members of the Association were asked whether they would do the same.

"No More Charity!"

The Secretary (C. Halderson Rundle) pointed out that formerly a similar installation was made at another convalescent camp and films lent and hired, but experience there was that the shows were not limited to the patients, but members of the public were allowed to attend in considerable numbers. In the ordinary course many of the people would attend a kinema once or twice a week, but when they could attend a free show, of course, they did not pay for one, consequently the kinemas in the vicinity were faced with unfair competition. A similar case had happened at Devonport, where apparatus had been installed in an establishment for Service men—free for Service men, others were admitted on payment of a penny. No one would object to lend films to the convalescent centre, provided the shows were strictly limited to patients, but if the public were admitted there were serious objections.

J. Barclay Binmore said it was in ignorance that he lent stock films to the centre. He took it for granted they were intended entirely for ex-Service men. He had no idea that the public were encouraged to attend. By encouraging that sort of thing they were cutting their own throats.

Harry Harcourt regarded it as a serious matter, asserting that similar things were happening all over the country. At the last General Council Meeting a Newcastle delegate brought forward a case. He himself had been affected by one of the cases referred to by the secretary, and suggested that the applicants should be informed that the branch could do nothing to assist them unless they guaranteed that they would not invite the outside public to the show.

T. Hoyle said that in the past it had been charity, charity, charity, and what thanks did they get? Everybody that wanted to raise money rushed to the kinema for help. It was time to say "No." In paying the Entertainments Tax they were already helping to maintain these Government institutions.

Harry Harcourt moved that a letter be sent to the applicants asking for information as to whether the public were admitted to these shows. If it was found they were they should take drastic steps to stop it unless the same taxes were paid as every other entertainment house had to bear. The motion was carried.

The Tax and the Public.

Harry Harcourt, as delegate to the General Council, reviewed the proceedings of that body since the last meeting of the branch. With regard to the Entertainments Tax it was suggested that they ought to go all out for abolition and that the equivalent of the repealed tax should be given to the public. Without that it would be impossible to get the public behind them in the campaign for abolition. This policy was not definitely adopted because the representatives of the other parties had to seek instructions from their Associations.

A. C. Ellis was of opinion that the general public did not affect the votes of members of Parliament one iota, and they would not get a reduction of the Entertainments Tax until the revenue of the tax fell off. That had been the experience over and over again, and there were two examples of it in the last Budget. When a tax became unremunerative was the time they reduced or took it off, and not before.

"THE DELINQUENT CHILD" AND THE LURE OF THE KINEMA

IN connection with a discussion on "The Delinquent Child," for the purpose of which the Psychology and Education Sections of the British Association joined forces last week, the headmaster of a Liverpool school said he regretted that previous speakers had not made allusion to the influence of the sporting Press and kinemas, which, as far as his experience went, were not helpful to sound instincts amongst boys.

Dr. Cyril Burt (psychologist to the London County Council), by whom the discussion was opened, in the course of his reply declared that the influence of the kinema on crime was not a direct one, as had often been suggested. A child did not copy and carry out a crime as it was presented to him by the kinema. What was more serious was the general atmosphere of excitement and the erroneous standards of superior life which a child acquired from the kinema, and which he worked into his fancies and day-dreams.

"There is, of course, the other evil," concluded Dr. Burt, "that a boy sometimes steals for the sake of going to the kinema, which becomes like the drug habit in the case of an adult."

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SCENE FROM "MAIN STREET."

Main Street.

Sinclair Lewis's story sincerely acted by good cast.

WARNER SCREEN CLASSIC.

RELEASED BY F.B.O.

Length, 6,661 *Feet.*

Release Date, *November* 26, 1923.

FORMER Warner pictures distributed by F.B.O. have given us scenes of American domestic life, but neither in "Brass" nor "Heroes of the Street" has it been portrayed with such skill as in "Main Street," the picture screened last week in London. Sinclair Lewis's novel of the same name provides fine opportunity for this, and tells a story which will be much appreciated by kinema patrons; the film, moreover, does full justice to the story. The main theme is the clash between small-town and large-city ideas, and the self-centredness of the small provincial community and the quiet, though forceful, self-sufficiency of the doctor's young wife, seeking to inculcate new ideas and develop a higher culture, are very well interpreted.

Will Kennicott, the doctor of Gopher Prairie, while on holiday in Minneapolis, meets Carol Milford, artist and (hackneyed word in American screen titles) idealist. They marry, and the doctor takes his bride back to Gopher Prairie, where they are welcomed in one-horse-town fashion and a function is organised to celebrate the event. The proceedings pain the more cultured soul of Carol, and, having first thought the inhabitants rude and

SCENE FROM "MAIN STREET."

Review of Ne

All About This

unmannerly, she sets about "improving" them. But her efforts are not appreciated, and she becomes very disappointed. There is only one person who follows her lead, Erik Valborg, who falls in love with her and endeavours to get her to run away with him. This intensifies Erik's farmer father's hatred of the Kennicotts, for old Valborg has never forgiven the doctor for amputating his hand. He raises the community against the Kennicotts, but eventually the storm subsides, Erik confesses his share of the wrong-doing and all is well.

The outstanding feature of this picture is its consistently sincere acting. Monte Blue is not too well cast as Doctor Will Kennicott, but throughout he is well within his range and does well. Florence Vidor manages to get some fine shades of feeling into the interpretation of her part of Carol Milford. Of the others, Noah Beery as the elder Valborg, Harry Myers as Dave Dyer, the village druggist, and Alan Hale do well, and among the crowd of village types are many actors who have been seen in important rôles in other films.

Upon the whole the producer has done very well, and has, in a way, emphasised the fact that Carol Milford herself was only a little more cultured than the Gopher Prairie citizens. Thus the film becomes a mild satire on both the improver of society and the society itself, and here and there in the course of the picture, in scenes that are merely incidental, some really strong effects are produced, such as that of the amputation of Valborg's arm.

"Main Street" should do well in almost every type of hall, for it has vigour throughout, and patrons cannot fail to become interested in its skilful portrayals of American life.

Ferragus.

A story of Balzac's excellently produced, though with a rather disappointing close.

RELEASED BY GRANGER'S EXCLUSIVES.

Length, 6,500 *feet.*

Release Date, *Not Yet Known.*

FOLLOWING quickly upon the screen version of a novel of the famous French writer, Anatole France, Granger's screened this week in London a picture based upon a story of Honoré de Balzac's, entitled "The Story of the Thirteen." Its title, "Ferragus," is the name of the chief character, a character admirably taken by René Navarre. It is a product of Les Films Le Grand, and some delightful old-time settings are used, against which the play moves with charm. The story is well told, the cast is well chosen, and throughout the picture keeps the beholder expectant. The disappointing part is that when the mystery is solved, the pivot upon which much of the action turns is too slight. The mystery is of the relationship between Mme. Desmarets and Ferragus, and the suspicion of the husband is emphasised so much that one expects an amazing revelation. When the secret is revealed it is merely that Ferragus is the father of Mme. Desmarets. (By the way, the lady is Mrs. Desmarets in the sub-titles. This is over-Anglicization.)

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w Productions.

Week's Pictures.

In Paris, a hundred years ago, thirteen men have founded a powerful secret society. Each evening they meet in the ruins of an abandoned abbey to receive the orders of their leader, Farragus. All classes of society are represented. To what class Farragus belongs is known only to the thirteen. Their objects are laudable although their methods may be questioned. They aim at protecting the weak, rescuing the victims and punishing the guilty. Their judgment is summary.

Mme. Desmarets is married to an estimable young man, who soon after the wedding is made a partner in his firm. Thus he is able to instal his wife in a beautiful new house and to satisfy all her desires. Society throws open its doors to her, and wherever she goes some of the thirteen watch over her. At a function she meets the Baron de Maulincour, an officer of the Guards, who tries to inveigle Mme. Desmarets in a flirtation, only to be snubbed for his pains, for madame loves her husband.

That evening de Maulincour, looking for adventure, is explor ing a district of ill-fame, when he observes Mme. Desmarets enter a house in the Rue Soly. A moment afterwards he sees her silhouette, together with that of a man reflected on the blind of an upper window. He endeavours thence to use his knowledge to get her into his power, but the thirteen see to it that accidents befal him, which culminate in a duel. De Maulincour is wounded, his honour is hurt, and he hints to her husband on his recovery that his wife is untrue. "The Thirteen" administer to de Maulincour a poison that ages him and enfeebles his intellect.

At length M. Desmarets tracks his wife to the Rue Soly, and, perceiving her in the arms of Ferragus, is about to shoot, when he hears her speak of Ferragus as "Father."

The story is soon told. Ferragus when a young man had been falsely convicted of murder and passed ten years in a convict prison. Returning, he had found his wife dead and his little daughter in poor circumstances. He had vowed that nobody should know that she was the daughter of a convict, and that she should live happy, honoured and well supplied with the good things of life. In exchange he had only asked that she would sometimes come and visit him. One of these visits, observed by de Maulincour, had been the cause of all the trouble

For British picture-goers a great interest will be the part of Desmarets, which is played by Stewart Rome with almost as finished a style as he has ever exhibited. It is, however, Elmire Vautier's Mme. Desmarets which will compel admiration, her coquetry and dignity, as well as her vivacity, contributing a great deal to the picture's success. René Navarre's Ferragus is also a fine, dignified bit of acting.

"Ferragus" is a picture which will appeal to good-class audiences who appreciate the better points of pictures of this type. It is a film which holds attention throughout and its photography and light quality are both praiseworthy. It should find an entry into a good many houses catering for the better type of patron.

SCENE FROM "FERRAGUS."

Woman's Home-Life Stories.

Two-reel home-life photoplays mainly with an appeal to women.

RELEASED BY WARDOUR FILMS.

Release Date, Thursday, December 6.

THESE series of two-reel pictures are issued in conjunction with the "Daily News," whereby a £550 prize competition will commence simultaneously with the release on Thursday, December 6. Two reels in length, these stories make up a series of pictures presenting home-life situations which, we are told, arise in every normal home. The first four presented to the trade the other day were as follows: "Disposing of a Mother," "Wife or Servant," "An Old-fashioned Flapper," "The Family Skeleton." These pictures really call for no detailed criticism, as they are just a series of two-reelers that will probably entertain and interest women patrons of the kinema. In the first four, which Wardour Films screened to the trade on Tuesday, the scenarios are fairly interesting, whilst the acting is quite adequate to the story. Mary Alden, in "Disposing of a Mother," is quite equal to the task of depicting a mother who is somewhat neglected by her two married children, and who, in determining to go out and live for herself, achieves a big business success. The other stories are of a mild order that will probably appeal to women patrons of the kinema, but it is doubtful if they will arouse any particular interest. As the "Daily News" are presenting a big prize in conjunction with the release of the films, and there will be a twelve weeks' newspaper campaign, these two-reelers are a fairly safe booking proposition with popular houses.

SCENE FROM "THE PURPLE PHIAL."

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REVIEW OF NEW PRODUCTIONS—*Continued*

The Purple Phial.

A series of scientific stunts—Exciting incidents follow each other in quick succession, and compensate for lack of story.

RELEASED BY FOX.

Length, 6,800 Feet.

Release Date, *January* 21, 1924.

ANY adequate description of the story of this film would resolve itself into a recital of the many, various, and death-defying exploits by land and sea and in the air engaged in by the energetic and almost amphibious cast. The plot turns on the invention of a chemical compound which is supposed in some mysterious way to be able to blow up a considerable portion of the earth's surface, and the efforts of a gang of super-maniacs to obtain possession of it for their own not-very-clearly-defined ends. It is soon apparent that this situation will require a vast amount of machinery, violence, and spectacular effects to work out appropriately, and one cannot withhold a tribute of praise to the skill with which the designers of these incidents have gone about their business. "The Purple Phial" is practically one long series of stunts. We are on the water for a good part of the time, assisting at the chase of a motor boat, containing the inventor of the purple fluid and his backers, by a weird-looking submarine called the "Octopus." Much of the visualised action passes in the "Octopus," and the scenes in which the hero (a traitor to the villain's cause) and the heroine are captured by this sinister vessel, and finally shot out into the water through the torpedo tubes, are all thrillingly contrived and splendidly photographed.

Of course, in a production of this kind the so-called story is quickly smothered in the mechanical details. In fact, after a time the majority of people will give up all idea of following the how and why of the affair, and be content to concentrate on the exciting adventures that are shown taking place on board the "Octopus," in an aeroplane far out over the sea, and in the apartments of the chief super-maniac, who, when he gets tired of anybody, lets them down through a trap-door into a den of lions. "The Purple Phial" has, indeed, no pretensions to be considered as a picture of real life or probability. It is just a spectacular nightmare of scientific developments, and leaves the spectator quite cold as regards the rights and wrongs of the story or the motives of the characters.

Shirley Mason, Alan Hale, Charles Jones head a competent and hard-working company.

"The Purple Phial" was preceded by "The Two Johns," the first of the new Imperial brand of Fox comedies. There is some good "double" work in this, but the fun consists mostly of throwing the twin "Johns" out of the window on to the roadway, or into passing dust-carts. Not up to the old "Sunshine" level.

Slander the Woman.

A good story admirably directed and skilfully cast.

RELEASED BY FIRST NATIONAL.

Length, 6,500 *Feet*.

Release Date, *February* 25, 1924.

SKILFUL direction by Allen Holubar, the producer of "Man—Woman—Marriage," employed upon quite a good story, has resulted in a seven-reel picture which should do well in every hall in this country. Given such a state of public opinion as would ostracise a perfectly innocent woman, all the rest of the story follows as a feasible consequence, and it leads towards the close to a poetic justice which is quite a master stroke of dramatic construction. The story, too, is enlivened by many humorous incidents such as a director with initiative knows how to make right use of, and one of these—the continual appearance of a haunting figure at the window and the door of the lodge in the snow country—only receives its solution when he, right at the end, secures from the cellar a hidden cask of liquor—an anti-climax that is in fine relief.

An attractive opening is a very valuable feature, and this, "Slander the Woman" possesses. The story opens in the glitter and activity of an ice carnival, so effectively staged that one is loth to see it pass. At the carnival, through no fault of her own, Yvonne Desmarest, last of an ancient and honourable Canadian family, becomes involved in a sensational murder case, following the shooting of M. Redoux by his jealous wife. At the trial Judge Duroacher brands Yvonne as "the other woman." Mme. Redoux is acquitted, but Miss Desmarest finds opportunity to let the court-room know that she is innocent of the blame. Her fiancé, Lemond, fearing a scene, sneaks off before her denunciation of the judge is concluded. Branded as a social outcast, Yvonne seeks refuge with her trusted servant, Nanette, at an old hunting lodge her family own in the Hudson Bay district. They find there a trapper named Emile, who becomes their friend and protector. On his return from a trip to the trading post for supplies, Emile brings with him an Indian girl and a white man named Scarborough, whom he had found nearly frozen in the snow.

Meantime Judge Duroacher has learned of the grave injustice he has done Yvonne, and tries to induce Lemond to help him bring Yvonne back, but is repulsed. Eager to repair the wrong he has done, the judge one day walks in on Yvonne at the lodge, much to her surprise and indignation, and striking terror to the heart of Emile as well, as under his real name of Dr. Molleur Emile was wanted for a murder committed some years before—a fact which had been discovered by Scarborough.

Scarborough quarrels continually with the Indian girl, whom he calls his wife, and frequently abuses her. He also dislikes Duroacher, and once is knocked down by him for an insinuating remark. That night Scarborough is found dead with Yvonne's hunting knife in his back, Duroacher bending over the body. Suspicion, of course, fastens on the judge, who is to be sent to Montreal for trial as soon as the snow melts. The winter wears slowly away, and at last the Indian girl confesses to Yvonne that it is she who has killed Scarborough, who had meant harm to Yvonne and the others at the lodge. Duroacher, unable to bear the strain of his emotions any longer, confesses his love to Yvonne. Emile, happening upon the scene, is roused to jealous fury and shoots his rival, wounding him severely. During Duroacher's convalescence Emile learns from the judge that he is a free man, his former servant having confessed to the murder on his deathbed. And Yvonne comes to the realisation that her hatred of the man who had wronged her has changed to a great love of him.

The casting for this picture has been very skilfully performed, and as a result no one looks out of place. Dorothy Phillips is Yvonne, and Lewis Dayton M. Duroacher. The cleverness of the acting, however, is best seen in Robert Anderson's Dr. Molleur, in George Seigmann's heavy, selfish, brutal Scarborough, and in Ynez Seabury's Indian girl. The last named makes the scene in which she confesses to the murder of Scarborough a triumph of emotional acting, and one wishes to see her again, as cleverly directed as in this picture. The rest of the cast, which includes Rosemary Theby, offer excellent support.

Exhibitors should make a point of seeing this picture and booking it, certain that it will please.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Bonded Woman.

A tale of the sea with an improbable plot—Fine acting by Betty Compson and John Bowers.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, February 25, 1924.

THIS film may be regarded—and commended—as a virile tale of the sea, or as a story of the reformation of a drunken seaman. Perhaps the moral aspect of the picture may be considered by some to be more praiseworthy than the dramatic framework of the plot, which is certainly not too plausible. The following is an outline of the story in brief:

Angela Gaskell is wooed by Lee Marvin, of the shipping firm which employs her father as master of the s.s. Comet. The Comet is wrecked in a storm at sea, and Captain Gaskell's life is saved by John Sumner, first mate, who meets Angela over her father's broken body. The interest is mutual. Angela is

SCENE FROM "THE BONDED WOMAN."

grateful, and sorry to learn that Sumner is addicted to drink.

Her father being incapacitated for service at sea, Angela goes to work in Marvin's office. It happens that when a new Marvin ship is ready to sail from Sydney, Sumner is the best available man for master. Marvin refuses to employ Sumner because of his fondness for liquor, but Angela intercedes for him, professing herself actuated by gratitude. Marvin agrees to give the commission to Sumner if he can put up the necessary ten thousand dollar bond. Unknown to Marvin, Angela and her father mortgage their home and put up the bond for Sumner, who sails with the new ship.

When it docks in San Francisco a large sum of money is missing from the safe. Marvin and Angela believe that Sumner, if not actually the thief, has been drunkenly careless. Sumner is discharged and, hurt by Angela's suspicion, leaves for the South Pacific, careless of what happens to him.

Angela realises that she loves Sumner. She tells Marvin so, and leaves for Honolulu to find Sumner. She meets him in a low dance hall, but he tells her he wants nothing to do with her. He has scraped up enough money to buy a small schooner, and says he will pay back every cent of the bond. Angela says she will take his schooner in full payment, and engage him as master. While Sumner is below drinking, Angela takes the wheel and deliberately drives the vessel on the rocks of a deserted pearl fishing island. She sends the crew away in the only boat, telling them to obtain help. When they are rescued, Sumner's regeneration is complete, and Angela has confessed her love for him. Marvin meets them on the quay with the news that Sumner's mate confessed to the theft of the money, and he offers Sumner a master's berth without bond.

The above incidents, as unfolded on the screen, do not bear very close examination, but the picture as a whole is not unpleasing, and it is helped by the capable acting of Betty Compson as Angela and John Bowers as Sumner, the drunken captain.

The Great Alone.

Monroe Salisbury the star in a good-class North-Western picture.

RELEASED BY RENTERS.

Length, Six Reels.

Release Date, January, 1924.

AS might be gathered from its title, this picture has for its subject the North-West snow country, and throughout the picture are some fine snowscapes against which the story is set. Monroe Salisbury takes the leading part as a half-breed Indian, Silent Duval, and brings out all the strength of the scenes in which he figures. A slight tendency to overpose in places is the only fault to be urged against a really fine performance. He is from the outset the plotted-against one, and his reversal of situations is most cleverly planned and played.

New Year's Eve in Pont du Lac finds high festivity in the saloon and hate in the heart of Winston Sassoon against Silent Duval. News comes to Sassoon that Duval will trouble him no more and almost as it comes Duval himself enters from the raging storm and swiftly proves that he is very much alive. The chances are that judgment will be meted out to Sassoon, but a half-dead Indian arrives with news that a man and a woman are in need of help, stranded, weather-bound, in a hut among the snow-clad hills. The woman's name is Mary MacDonald and as he hears it Duval forgets his hatred for his enemy. Swiftly his sleigh-dogs draw him to the rescue and as swiftly Sassoon's blackguards follow to earn their blood-money. Arriving at his destination, Duval finds Mary and her lover, Bradley Carstairs, at the point of death. The girl is his care while his man succours her companion. Morning finds the girl delirious and she thinks Duval is her lover and he, remembering how they had met before and how she had spoken words which healed his injured soul, allows her to believe it is so. His one thought is for her life, and when his companion tells him that Carstairs is dying, he sets off with the girl for the post of which her father is the factor. The would-be murderers follow them and seek to leave Duval to the mercy of the ravenous wolves, but Duval is a sure shot and a quick thinker, so it is they who remain on the frozen slopes. The girl pulls through but remembers nothing, and in this mood Sassoon finds her, and, enflamed by her beauty, seeks to blackmail her once-erring father—the price of his silence being the girl's purity. Again Duval, sombre and implacable, steps in. Again Sassoon tries to clear the man he both fears and hates from his path, only to be thrashed. Then, miracle of miracles, the girl's lover is brought in alive and well, and Duval—well, out among the dark waving pines, amid the perpetual snows, a woman's arms are waiting for him and, his debt paid, he seeks their loving shelter.

This picture is well above the average standard of North-Western stories, and the photography and lighing are good. The few weaknesses in the story are not very apparent, and the picture will probably book out well among patrons with a liking for this type of picture.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Secrets of Nature.

First set of 1923 series enhance the high reputation already gained by these surpassingly interesting pictures.

RELEASED BY NEW ERA FILMS.

Length, 700—900 *feet.*

Release Date, *November* 12 (*one a week*).

AFTER viewing the first set of new "Secrets of Nature" films shown to the trade recently, there can be no two opinions as to their entertainment value. It was with good reason that the management of the New Tivoli Theatre saw fit to exhibit "Battles with Salmon," one of the first of these delightful one-reelers scheduled for release, as the first picture projected for public exhibition in the new Strand super-cinema.

This delightful cameo of the activities of Scotch salmon set amidst the rugged grandeur of Highland hills, which form a background that makes trivial the greatest of studio sets, is a sheer delight to the eye and a stimulus to the imagination. We see the great fish fighting desperately for life, leaping out of the water in frenzied efforts to rid himself of the barbed hook, dashing hither and thither as the line is paid out to him, only to be at last gently shepherded into the landing net as exhaustion finally overcomes him. More fascinating even than this is the sight of a shoal of the great fish on their way to the spawning beds far up-stream. Wonderful slow-motion pictures show them leaping well out of camera range in their efforts to clear one of the rapids in their path. Nor is man the only enemy that besets the salmon. The Cormorant is an incorrigible poacher, and we have a view of him exacting his toll from the water-side. With his great bill he darts down and in one lightning-like snap lessens by one the population of the river.

"The Mayfly," another film of the same set, is really the tragic life-story of the most defenceless inhabitant of the river. Preyed upon even by creatures whom one imagines entirely unaggressive, birds with such unpredatory names as Chiff-Chaff and Grasshopper-Warbler, the Mayfly's story is of one great struggle for existence. The flies are first shown as larva attaining a growth of 1¼ inches. Realising their defencelessness, these try to burrow into the bed of the stream. But, unfortunately, their breathing organs, a tuft-like feathery patch in the middle of the body, must be in continuous movement and cannot be buried; their presence is thus betrayed to the sharp eyes of the Dabchick, which dives down and seizes them.

As they prepare to change into their final form, they haunt the shallower waters, where ducks prey on them greedily. Finally, after many vicissitudes, the perfect fly, "the most beautiful insect in creation," emerges from its skin. It is free to live its brief life. In the morning sunshine it goes out to mate and lay its eggs, in the evening its life is over.

These, briefly, are the stories of two of the first six to be released. The others, "The Stickleback," "Robin," "The Story of Westminster Hall," and "Giant Snails," more especially the two first-named, adequately maintain the high standard of the series. With their magnificent photography and intelligent titling these films form subjects that can be booked by discriminating showmen with the full confidence that they will enhance the reputation of the kinematograph industry and add to the ranks of kinema-goers wherever they are shown.

After-Glow.

Recent turf swindle the basis of plot in a well-produced melodrama.

RELEASED BY NAPOLEON FILMS.

Length, Six Reels.

Release Date, Not Yet Fixed.

A RECENT turf swindle forms the plot in this British production, which is an excellent melodrama enlivened with some fine racing scenes. The story deals with a gang of turf crooks, who select a small village for the scene of their operations. The chief crook makes love to the post-mistress, an elderly spinster, and, after ingeniously finding out the winner of the race, induces her to time telegrams to the bookmakers the minute previous to the start of the race. His coup is thwarted by the postmistress's niece, and they are brought to trial. The judge, when the postmistress is in the dock, recognises her as a sweetheart of his younger days, and the two are reunited after many years. As will be seen, this is just the kind of melodrama which has a certain appeal in the industrial centres and popular halls in this country.

The picture is mainly remarkable for some excellent race scenes, and with the jockeys' colours variously tinted one is able to watch the race with the utmost ease from start to finish. James Lindsay, Minna Grey, and Lillian Hall Davies are featured in this photoplay—the former making a very convincing villain. This well-known screen artiste in this picture does his finest work, and the result is really a splendid performance. Mr. Lindsay gets the utmost material ont of the character of the crook, who sweeps the middle-aged spinster off her feet with his attentions. Minna Grey, as the postmistress, is exceedingly good, and adequate support is lent by Lillian Hall Davies as the niece. "After-Glow" is a picture of the Lyceum type, that exhibitors know from experience is certain to please their patrons. They will make no mistake by booking this photoplay, for its success is assured.

Children of Dust.

Program picture suitable for lovers of the sentimental.

RELEASED BY FIRST NATIONAL.

Length, 6,000 *Feet.*

Release Date, *February* 11, 1924.

THE outstanding feature of "Children of Dust," shown in London last week by First National, is the fine characterisation by Bert Woodruff of Old Archer, the quaint, loyal old man through whose lips the story is told. The story itself is rather over-sentimental, with children kissing each other and giving each other presents until the grown-up stage is reached and the two rivals are competing for the girl's hand, the one to retire at length in favour of the other. The weakness of the story is that too much is caused to hang on a coin. It is too absurd to think that a childish prank would be so dwelt upon in adult life as to cause a permanent dislike. The scene of the old man going up to Heaven's Gate and interviewing St. Peter is cheap and artificial.

The story is of old Archer, caretaker of a public garden; Terwilliger, an orphan; and Helen Livermore and Harvey Raymond, wealthy children. Archer learns to love all children when released from prison after having beaten Terwilliger for stealing a flower for his mother. Terwilliger adopts him as a father. Terwilliger falls in love with Helen, whose parents plan her future marriage to Harvey. The youngsters bury Helen's treasured gold piece coin, and when they dig up the box the

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REVIEW OF NEW PRODUCTIONS—*Continued.*

coin is missing. Helen suspects Harvey when a similar coin drops from his pocket. Twelve years later Helen has two ardent suitors. She cares for Terwilliger, but cannot show her love because of his social position. When war comes Harvey enlists, but Terwilliger remains to care for his father. In an endeavour to clear Harvey Terwilliger "confesses" to Helen that he stole the coin, but she refuses Harvey, who tells Terwilliger they are engaged to prevent his proposing. Terwilliger is drafted, and on the other side they are pals. They get lost. Harvey is wounded and, repenting, tells Terwilliger his deception and that Helen loves him.

Harvey returns alone. Realising that their happiness is at stake, Archer buries a gold piece, then "finds" it, hoping to clear Harvey. Helen sees this ruse, however; but the mystery is cleared up when Harvey stumbles upon the original coin, proving to Helen that Terwilliger loved her. Terwilliger, reported dead, returns to claim the girl he loves.

Excellently photographed and lighted, the picture will be useful as a program picture in halls where patrons have a liking for the sentimental subject.

Ziska.

Marie Corelli story which has received too elaborate treatment for its subject.

RELEASED BY GAUMONT.

Length, 4,382 *feet.*

Release Date, *December* 7, 1923.

THE great thing that strikes the beholder in this film is the expenditure of time, thought, and money upon the really fine succession of spectacles, which convey in an impressive manner the customs and atmosphere of ancient Egypt. Were kinema patrons entirely satisfied with spectacle, and if they were ready to dispense with story value, it is conceivable that this picture might be a great success, but the fact is that the story is too slight and far too confused to do justice to the excellent settings. The film is of Continental origin, and is based on a novel of Marie Corelli's having for its subject reincarnation. Like much of the once popular authoress's work, the story, in its development, is too far-fetched, and in the film version the idea is submerged beneath the quantity of spectacular incident. Its close, too, is so abrupt as to give one a shock.

In Egypt an Italian painter falls victim to the charms of Princess Niaja, and, having painted her portrait, is summoned to her presence one night. He is taken to the ancient tomb of Araxez, where the princess reveals to him that they have lived and loved some thousands of years before, when he was Araxez, an Egyptian prince, and she a slave. He had neglected her for the Princess Ahmasis. The story is told in considerable detail, and it is during its telling that opportunity is taken to introduce the spectacular. With the close of the story Signor Maroni is seen with the Princess Niaja, a hand falls, and the painter's friend rushes in to find Maroni dead. Then, abruptly, curtain.

The names of the actors and actresses in this film are not given, but their acting is good throughout without being outstanding. Photography is, upon the whole, of good quality, but the chief impression is of the grandeur of the sets.

For audiences that delight in the elaborate setting this will probably give satisfaction, and those few who like dabbling in the mystic may be attracted by its subject if this is given sufficient emphasis in advertisement.

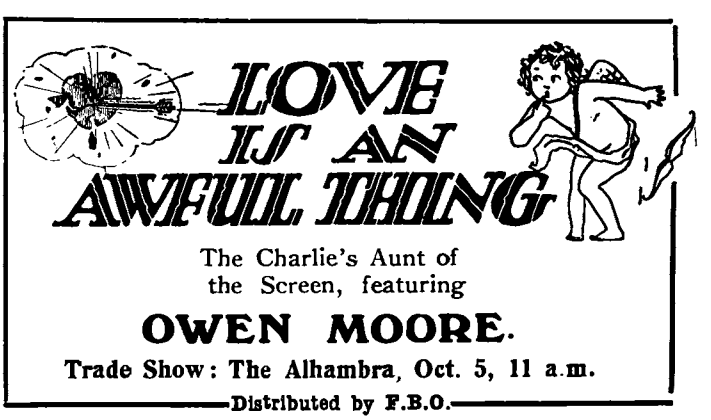
WEDDING OF MISS DOVENER

THE wedding took place on Saturday afternoon last, at St. James' Church, in the old village of West Derby, Liverpool, of Miss Elsie Doris Dovener, a daughter of Mr. J. H. Dovener, of Runnymede, and well known in kinema circles, to Mr. George Moorfield Hargreaves, of Australia, who is associated with a prosperous industrial enterprise in the Mersey city. Mr. Dovener has extensive interests in many picturedromes, including the popular Palais de Luxe, Liverpool; he is chairman of the North-Western Branch of the C.E.A., and vice-president of the parent body; and Miss Doris Dovener has had practical association with the business, having for a time been responsible for the films booked for the kinemas with which her father is concerned, while he has another daughter who is actively associated with the conduct of the Palais de Luxe.

The wedding was an unusually pretty one, and excited much interest in the neighbourhood, of which the Dovener family are popular residents. The officiating clergyman was the Rev. H. F. Crewdson, and the musical portion of the service, which was fully choral, was conducted by Mr. Owen. The duties of best man were efficiently performed by Mr. Mason Hargreaves, a brother of the bridegroom, and Captain J. R. Dovener, a brother of the bride, and Mr. J. R. Hargreaves, another brother of the bridegroom, acted as stewards.

The bride was given away by her father, and the bridesmaids were Miss Muriel Dovener, a sister of the bride, and Miss Kathleen Collier.

Following the ceremony in the church a reception, which was attended by, amongst others, many well-known people in the kinema business, was held at Runnymede, and subsequently the bride and bridegroom left for their honeymoon, which will be spent in the South of England.



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GRAHAM CUTTS

Sole Director of

"The Wonderful Story"

"Flames of Passion"

Paddy-the-Next-Best-Thing

"Woman to Woman"

has just completed

"The Eternal Survivor"

Next Production will be
shortly announced.

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Scottish Notes and News

From Our Glasgow Correspondent.

IF one is to judge by the attendance at the usual monthly meeting of the C.E.A., there is not much of interest going on. On the vexed question of the tax certain members have strong views, and in a talk I had with Mr. McBride he told me that much that could be done is not done and a great deal of what is done should not be done! As a vigorous worker and perhaps the keenest of the band who "haunted" Parliament Square, he has learnt much about tactics. If the committee were all of the same mind as "the voice of Scotland," and the public were told straight out that they would receive some benefit, say, fifty-fifty, I think that the tax would be taken off.

The Fox Program.

I had a chat with Captain Fields about forthcoming Fox products and asked him if, when winter comes, we shall see "If Winter Comes." He said certainly. As the Scottish winter extends well into spring, he cannot promise that the film will be on view soon. It all depends, I take it, on the exhibitors. If they come forward and are keen on the matter then they will have the opportunity of getting something out of the ordinary. I rather think it will not be shown for some time yet as the Coliseum is booked up for stage productions and the only other big hall—the Royal—is likely to be in the same position. During next month the Fox people will have regular trade shows, three "super-specials" coming along, being: "The Purple Phial," "Yes, We Have No Temper," and "The Avalanche."

A Harold Smile.

In Sauchiehall Street Mr. Thom, of La Scala, has done a neat little bit of publicity work which causes a lot of attention and plenty of smiles. One of the uniformed boys parades along the street, and from the shoulders upwards he is Harold Lloyd. The mask he wears is finely modelled, and one could not wish for a more life-like representation. This piece of advertising is ten times more effective than a down-at-heels sandwichman with a pair of clappers. There is action in this advertisement, and Mr. Thom deserves a word of praise for brightening up Sauchiehall Street with the lamps of Lloyd and his wide smile.

Proper Place of Films.

At the last meeting of the Glasgow Kinema Club Mr. James Maxton, M.P., had something to say about education outside the school. He does not think it desirable to introduce the film into the school; its proper place, he said, was in the picture house. As an ex-school teacher Mr. Maxton ought to know something about the matter. He has strong views of laughter as a tonic for sluggish imaginations, and he advised the audience to make their patrons laugh.

Gaumont's New Man.

I learn that Mr. Fred Compson has now settled down with the Gaumont Company, and as he is a widely travelled man and knows Scotland from north to south, he will do well. When he was with Hepworth's, Fred was a popular manager.

Slides from the Renters.

Goldwyn trade show "The Spoilers" on Monday at La Scala.

Thomas Meighan starred in the Famous-Lasky picture, "The Man Who Saw To-morrow," which Mr. Hampson put over on Wednesday.

Big crowds were at the Theatre Royal on Monday when the German production, "Dr. Mabuse," found many admirers. People, however, have not got into the habit of paying 3s. and 3s. 6d. for seats to see a film, and, as one who was there remarked, "that's my only complaint."

POSTERS AND PRICES

FIRST NATIONAL'S PUBLICITY CHIEF SEEKS TO CORRECT A WRONG IMPRESSION

The following letter has been sent by Mr. Horace Judge, Associated First National's manager of advertising and publicity, to Mr. Gavazzi King on the subject of poster prices, in order to correct any wrong impression which may have been gained from the report of the C.E.A. meeting issued to the trade Press and printed in last week's FILM RENTER.

[COPY.]

Gavazzi King, Esq., Secretary,
The Cinematograph Exhibitors' Association.

DEAR SIR,—The communication forwarded to the General Council by the London and Home Counties Branch on the subject of poster prices, as reported in the trade Press last week, unwittingly, no doubt, implies, but unfortunately does imply, in the absence of any mention to the contrary, that no renting organisation is as yet supplying posters entirely in accordance with the desiderata mentioned in that letter, namely:

(1) That the cost of posters should be as near to actual cost as possible, plus overheads.

(2) That although posters were increased 100 per cent. during the war, no reduction has been made in spite of the fact that paper, printers' labour, etc., has come down.

While the letter does suggest an examination of "differentiation in prices charged for posters by various renters," the inference still is that no distribution company is at the moment supplying posters at actual cost, whereas it has long been a fact that Associated First National has been, and still is, supplying posters at actual cost, plus overhead, and, further, dating since August 20, Associated First National took advantage, in the interests of exhibitors, of the reduction in material costs, and of the fact that the sale of posters had increased very largely through their availability at cost price, to incorporate in its new contract with its printers a still further reduction of cost price, which benefit is passed on directly to exhibitors.

While we have large evidence that this "pioneer" action on the part of Associated First National is greatly appreciated by exhibitors, who realise that poster material is supplied by us as one form of *service* to exhibitors, and not for profit, the absence of any mention of such service in that letter, and the consequent implication that no distributor is supplying posters at cost, would seem to work an injustice on Associated First National which we are sure was not intended.

In view of the fact that the London and Home Counties Branch communication to the General Council was published in the trade Press, we are taking the liberty of sending a copy of this letter to the editors of those publications,—We are, Sir, yours obediently,

Associated First National Pictures, Ltd.,
(Signed) HORACE JUDGE,
Manager of Advertising and Publicity.

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THE Ways and Means Committee of the Cinematograph Trade Council have presented to that body a draft constitution which was duly considered at the Council's last meeting, when amendments were inserted having the purpose of strengthening the constitution. Major A. J. Gale, O.B.E., J.P., in the chair. The following were also present: Messrs. S. Rowson, H. V. Davis, R. Bromhead, A. Lever, A. Cunningham, Colonel A. C. Bromhead, Captain P. Kimberley, Messrs. J. C. Graham, C. M. Hepworth, E. W. P. Peall, W. Gavazzi King, and W. R. Fuller. Letters of regret at inability to attend from Messrs. J. Brooke Wilkinson and W. N. Blake were read.

Report of the Ways and Means Committee.

Mr. S. Rowson, in moving the adoption of the report of the Ways and Means Committee, said: "The Draft Constitution presented to this Council by the Ways and Means Committee, and which has been in the hands of all members for some days, is an ambitious attempt to deal with certain vital problems in the trade. The first of these problems arises from the absolute need for the recognition of the essential unity of all those who have any interest, material or sentimental, in the kinema, and who desire its advancement. The second, superficially distinct from the first, though actually included in it, arises from the need for some organisation capable of dealing effectively and practically with certain matters that concern those actively engaged in the production of public entertainment (in the widest sense of the term) through the medium of the screen. If we can effectively link up all those, in every part of the country, who believe in the film, who are proud of its possibilities and jealous of its good repute, we shall be doing the greatest possible service to all those who are devoting themselves to the manufacture, distribution and exhibition of films. This is the first problem. On the other hand, problems directly concerning those who are wholly occupied in and live by the industry; the relations between the principal associations; common action where the interests of the industry are challenged by national or local authorities; these are comprised in the second class of problems.

"We have, therefore, decided to recommend the draft constitution now before you as a contribution to the solution of a very difficult problem. Our solution secures the following objects: (*a*) The absolute majority on the Council of the aggregate of representatives of the three principal branches of the industry; (*b*) The important offices of chairman and treasurer shall be filled always by active members of these branches; (*c*) Any organised groups can become affiliated to the main body, and send a representative to the Council; (*d*) All those who have any interest in the screen can contribute, in varying degrees, to the financial requirements of the Council; (*e*) A platform is provided for the discussion of common problems; (*f*) A tribunal is provided for the adjudication of disputes and difficulties that may arise between different branches of the industry.

"It would be foolish to claim 'finality' for this constitution. We submit it as a draft, and will welcome any suggestions for amendment in any particular. Personally, I recommend its immediate adoption for a limited period, say six months. At the end of that time we should again consider it and adopt it finally with such alterations as experience may prove necessary. To facilitate such consideration and amendment, it would be advisable not to adopt at present the last clause of the draft constitution.

"I want to add, in conclusion, that success for this scheme can only be secured if the masses in the industry can be induced to support it. For that purpose a program must be at once drawn up, making definite and concrete proposals which will interest the masses."

The constitution suggested by the Ways and Means Committee was then discussed and various amendments inserted.

Mr. S. Rowson moved: "That, subject to the approval of the C.E.A., the K.R.S., and the I.A.K.M., the following constitution, excepting Clause 22 thereof, be adopted, and have effect to September 30, 1924."

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Constitution of C.T.C.

The constitution of the Cinematograph Trade Council is as follows:

1. The organisation shall be known as "The Cinematograph Trade Council (hereinafter referred to as "The Council.")

2. The Council shall consist of representatives from each of the existing trade organisations, viz.: The C.E.A., the K.R.S., and the I.A.K.M., and such other bodies, associations, or groups, as may from time to time be recognised by the Council (hereinafter referred to as "the Constituent Associations").

3. The C.E.A., the K.R.S., and the I.A.K.M. shall respectively be entitled to send five representatives from among their members to the Council, and such additional representatives as the Council may from time to time determine to be necessary to secure a clear majority for the total of such representatives on the Council.

4. Recognition may be given by the Council from time to time to any body, association or group, satisfying the Council that it fulfils one or more of the following conditions:

(*a*) Its objects are likely to benefit and not to prejudice the interests of the industry.

(*b*) Its members are wholly or mainly occupied in one or more branches of the industry.

(*c*) It or its members shall make such contributions to the general funds of the Council as the Council shall determine.

5. Every recognised body, association or group shall be entitled each to send one representative to the Council. Such representative shall be entitled to act and vote equally with all other representatives at meetings of the Council, except that he shall not be entitled to act as chairman or treasurer of the Council.

6. Representatives to the Council shall be elected for one year and shall be eligible for re-election.

7. The Council shall elect annually a chairman, vice-chairman and treasurer from among the representatives of the C.E.A., the K.R.S., and I.A.K.M.

8. The Council may elect as president any person who has contributed, or is likely to contribute, to the general and material advancement of the industry.

9. The Council may elect as vice-president any person who is a proprietor, director or general manager, of or in any kinema theatre, renting business or film studio, or any other commercial undertaking wholly or mainly concerned with the kinema industry, or any person having invested not less than £500 in any such theatre, renting business, studio or such other commercial undertakings. The number of vice-presidents is unlimited.

10. The Council may elect as Associate members any person not belonging to the categories specified in Clause 9 herein who is employed in any capacity in any kinema theatre, renting business, kinematograph studio or other commercial undertaking wholly or mainly concerned with the kinema industry.

11. The Council may elect as patrons any person not belong-

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ing to the categories specified in Clauses 9 and 10 herein who is interested in the general progress of the industry and is willing to subscribe to its funds.

12. No vice-president or Associate member or patron shall be entitled as such to take any part in the proceedings of the Council.

13. The objects of the Council are:

(*a*) To protect and advance the industry.

(*b*) To provide a platform where matters of common interest may be discussed and considered, so that, if necessary, concerted action may be decided on and taken in the general interests of the industry.

(*c*) To watch, oppose or promote legislation (national and local) affecting the industry, and to take any action which may be deemed necessary.

(*d*) To promote, encourage, or co-ordinate any philanthropic, benevolent, or provident schemes in connection with the industry.

(*e*) To offer prizes, diplomas, or other reward or recognition for any distinguished work, invention, scheme, which the Council deem to have advanced or will advance the general interests of the industry.

(*f*) To consider and report on any matter referred to it by any Constituent Association affecting the interests of such Association.

(*g*) To consider, report, or adjudicate any dispute or difference between two or more Constituent Associations if requested to do so by the several Associations between which such dispute or difference may arise.

(*h*) To do all or any other matters or things which, in the opinion of the Council, would advance the interests of the industry.

Provided, however, that it is recognised as a fundamental condition of the Constitution of the Council that its objects shall not extend to any matter which is at present administered by, or is the concern of, any of the Constituent Associations represented at the Council, unless requested to do so by the specific resolution of the committee of such Constituent Associations.

14. Subscriptions to the funds of the Council shall be as follows:

(*a*) Vice-presidents, not less than five guineas annually.

(*b*) Patrons, not less than two guineas annually.

(*c*) Associate members, half-a-guinea annually.

(*d*) The C.E.A., the K.R.S., and the I.A.K.M., not less than 100 guineas each annually.

(*e*) Any body, association, or group, sending a representative to the Council, not less than 10 guineas each annually.

Provided that the Council may at any time and from time to time decide that the subscription from classes *d* and *e* above shall be increased to meet the additional financial needs of the Council.

Provided further, that any subscriptions or additional subscription levied on the C.E.A., the K.R.S., or the I.A.K.M. respectively shall be of equal amounts.

15. Any person or body whose subscription or additional subscription is more than three months in arrear shall cease to be represented at the Council, or to be a vice-president or patron or associate member of the Council. Provided, however, that the Council may, in its discretion, permit a further month's grace to any such person or body in which to pay off any arrears.

16. Any recognised body, association or group entitled to send representatives to the Council may resign by giving three months' notice to the Council. At the conclusion of the said three months any representative of such body, association or group shall cease to be a member of the Council.

17. Ordinary meetings of the Council shall be held at least once in each month, except in the month of August. The notice convening the meeting shall be posted not less than seven days in advance, and shall set out, as far as possible, the business to be transacted at such meeting. Any proposal for an additional subscription shall not have effect unless agreed to at two meetings of the Council held at an interval of not less than fourteen days nor more than 35 days (exclusive of the month of August), and unless approved on each occasion by a two-thirds majority of those present and voting.

18. Vacancies on the Council shall be filled by the Constituent Association which elected the previous representative. If such Constituent Association does not elect a new representative within two months after being informed of the vacancy by the Council, the Council may itself elect a representative from among the members of such Constituent Association.

19. The secretary shall immediately call a special or emergency meeting of the Council if requested to do so in writing by at least five members of the Council.

20. At least once in every year a general meeting shall be held to which shall be invited all vice-presidents, patrons, and associate members, and all members of the Constituent Associations, and the agenda for this meeting shall be prepared by the Council, and shall have in view the provision of an opportunity for a discussion of any matter or matters of general interest or advantage to the industry as a whole. The decisions of this meeting shall be regarded as advisory only.

21. The Council shall make Standing Orders for the conduct of the affairs of the Council, but no standing order shall conflict with any provision of this Constitution.

22. Any amendment to the Constitution shall have effect only if approved by a two-thirds majority of the Council at two meetings of the Council, held at an interval of not less than 14 and not more than 35 days (exclusive of the month of August). Notice of the proposed amendment shall be clearly set out in the circular convening, and which shall have been posted not less than seven days before each of the two meetings.

Mr. W. Gavazzi King seconded the resolution, which was carried.

Mr. H. Victor Davis moved: "That we express our very high appreciation of the splendid work done by Mr. Rowson in drafting the Constitution, and that such resolution should be inscribed on the minutes."

Mr. A. Lever seconded the resolution, which was carried unanimously.

Honorary Treasurer's Report.

Mr. S. Rowson (hon. treasurer) reported that the Cinematograph Trade Council had received £50 from the I.A.K.M. and £50 from the C.E.A., and that a cheque for £50 was promised from the K.R.S.

Payment of accounts amounting to £5 17s. 9d. was authorised. The hon. treasurer reported that when those accounts were paid the balance to the credit of the C.T.C. would be £94 2s. 3d.

Banking Account.

On the motion of Colonel A. C. Bromhead, seconded by Mr. Reginald Bromhead, it was resolved: "That an account be opened with the London Joint City and Midland Bank, cheques to be signed by Mr. S. Rowson and Mr. W. R. Fuller."

The next meeting was fixed for October 8 at 5 p.m. at the offices of the K.R.S.

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DECLA BIOSCOP

THE LOVE STORY OF SIEGFRIED

DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

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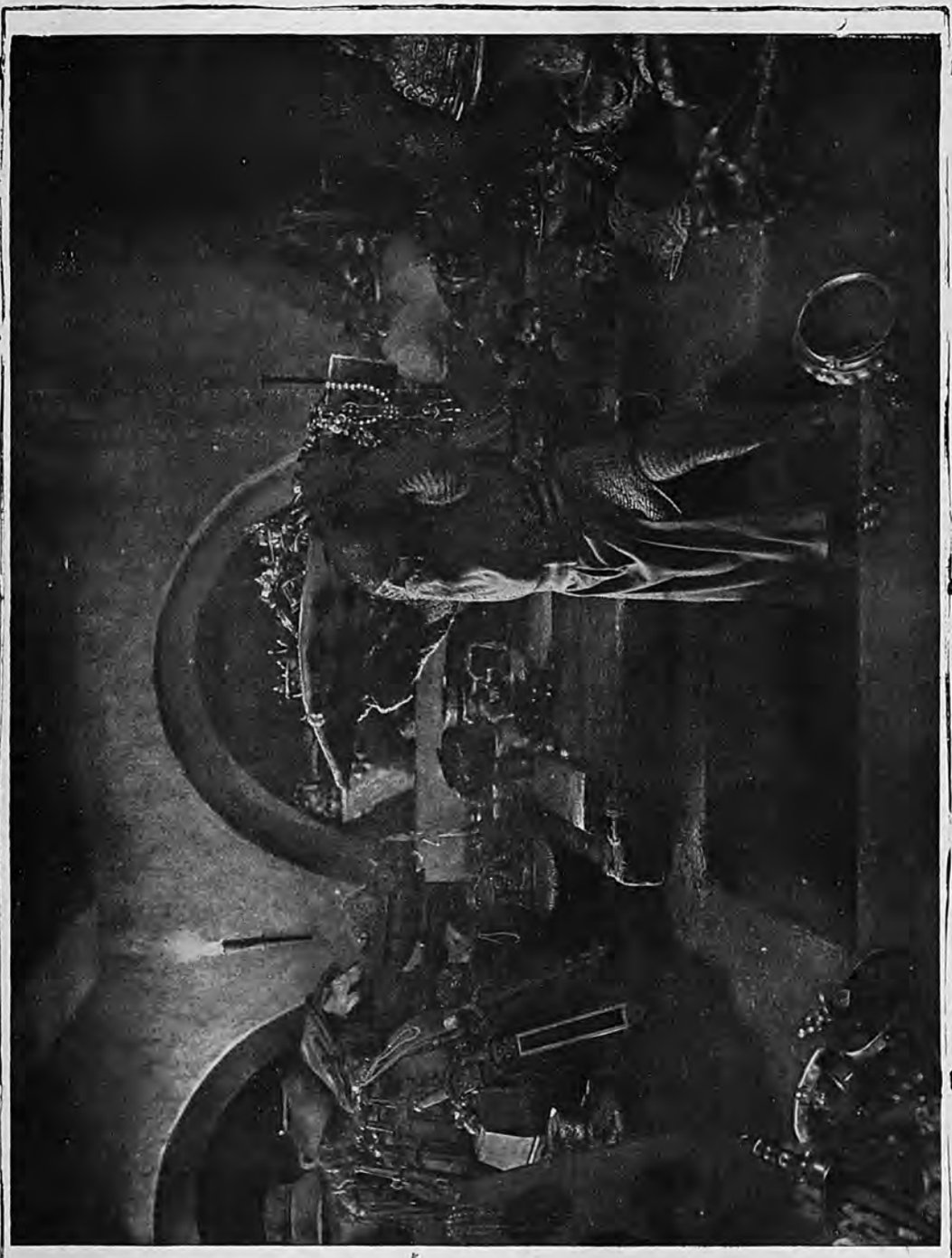
KRIEMHILD'S REVENGE



DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

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THE "VICTORY FILM" AT BALMORAL

BY the King's special command the great film, "The Romance of H.M.S. Victory" was first shown before the Royal Family at Balmoral on September 19. In this way the King shows his warm interest in the "Save the Victory Fund," on whose behalf the film is produced. In fascinating

THE VICTORY AT THE BATTLE OF ST. VINCENT.

fashion the film shows the history of the "Victory" from its launch in 1765, through its long, glorious record—Ushant, Gibraltar, St. Vincent, and Trafalgar—till it reaches its permanent resting place in No. 2 Dry Dock in Portsmouth Harbour. "The Romance of H.M.S. Victory" will be released for public exhibition on October 22.

STUDIO TO STAGE

EILLE NORWOOD TO APPEAR IN NEW SHERLOCK HOLMES DRAMA

HAVING become familiar to millions of picture-goers in all parts of the world as the living embodiment of Sherlock Holmes on the screen, Eille Norwood is about to make his appearance as the same character on the stage in an entirely new detective drama called "The Return of Sherlock Holmes"; and prior to the presentation of this play at the Princes Theatre, London, on October 9, it is to be staged at the Playhouse, Cardiff, for a week commencing on Monday next.

Mr. Norwood establishes a record in having played this one character on the screen for the space of three solid years and then appearing in the same rôle on the stage. He has figured in no fewer than 45 two-reel episodes produced by Stoll's from Sir Arthur Conan Doyle's stories, and also in the same firm's two full-length film-plays, "The Hound of the Baskervilles" and "The Sign of Four."

EXPLOITING "THE PILGRIM"

A "CONVICT" PARTY AT PLYMOUTH

"THE PILGRIM" on September 17 began a fortnight's run at Andrew's Picture House and the New Palladium, Plymouth. J. Barclay Binmore, the manager of Andrew's, went all out in exploiting the film. On the preceding Saturday he had a convict party on the Plymouth Argyle Football Ground, where the attendances average 15,000 people. The convict who impersonated Charlie Chaplin did it exceedingly well, his facial expression and his antics being quite good mimicry of the famous comedian. There was an impressive warder in charge and the attendant sandwich men advertised that the film was to be shown at Andrew's. On Monday the adventures of an escaped convict drew crowds of people into the streets in the neighbourhood of Andrew's, people being just as eager to see him whether he was of the Chaplin or the real type of convict. Not only crowds but motor cars lined the streets, and the result was that the number of people who paid for admission to Andrew's was a record for any single day in the history of the house. During the following days experience was much the same, and at the New Palladium also good business was done, the accommodation of the huge hall being in great demand.

INTERVIEWS WITH THE COMMERCIAL SECRETARY AT BELGRADE

CAPT. E. MURRAY HARVEY, O.B.E., Commercial Secretary at Belgrade, will be in attendance at the Department of Overseas Trade on October 1, 2, and 3 for the purpose of interviewing manufacturers and merchants interested in trade with the Serb-Croat-Slovene Kingdom.

Such interviews will only be given by appointment, and applications should be addressed to the Comptroller-General, Department of Overseas Trade, 35, Old Queen Street, London, S.W.1. In all cases the reference 4937/T.G. should be quoted.

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Featuring OWEN MOORE.

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Trade Show:
The Alhambra, October 5, 11 a.m.

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AMATEUR MOTION PHOTOGRAPHY

KODAK DIRECTOR ON ITS POSSIBILITIES

A LECTURE of considerable interest to those interested in the kinema business formed a feature of the closing stages of the annual gathering of the British Association, held this year in Liverpool. On Monday, Dr. C. E. K. Mees, research director to the Kodak Company, lectured before a numerous and interested audience at the Scientific Exhibition in the Technical Schools, Byrom Street, on "Kodachrome Cinematography," and declared that until the taking of motion pictures is made as easy for the amateur as the taking of an ordinary snapshot the possibilities of the kinema will never be fully realised.

"The cost of taking a kinema picture for public exhibition," he proceeded, "is so great that only pictures of the sort which have an assured public awaiting them stand any chance of being filmed. And the result to the kinema world is pretty much the same as would have happened to literature if no books had ever been published except those which conform to the book-stall standard. For his own pleasure the amateur will experiment with subjects which the professional kinema photographer will not look at, but when the amateur achieves success with a new idea its commercial exploitation follows quickly and surely. Along these lines of development nobody can tell what the future might have in store for the kinematographic art."

A feature of the lecture was an interesting account of the efforts which are being made to popularise amateur motion photography by reducing the size and cost of the apparatus and simplifying its operation. Dr. Mees also sketched the progress which is being made in colour kinematography, and illustrated the lecture with a series of admirable motion pictures in colour.

THE 'CIRCUS' COMES TO TOWN

COMPARISON WITH OLD TIME "RING"

A WONDERFUL conglomeration of clowns, elephants, freaks, and chariots, and what not was to be seen during the early part of last week in the vicinity of the Globe, Acton. George King, First National's newly-appointed exploitation man, was tuning up on the opening of Jackie Coogan's latest production, "Circus Days," which commenced

a most successful week's run on the 17th instant. The film opened to packed houses. The properties used were provided by George Ginnett, of Ginnett's Circus, who recently viewed the film, with a view to comparing the modern type of entertainment with that of the old-time circus ring.

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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey

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HENRY VIBART & LILIAN HALL-DAVIS

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CATHERINE CALVERT and CLIVE BROOK.

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THE FILM RENTER & MOVING PICTURE NEWS

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, OCTOBER 8.
Fox....Madness of Youth ..... New Gallery, 11
W. & F.....Conquering the Woman ..... Scala, 3
Favourite....Spanish Love ..... Shaftesbury Pavilion, 10-45
TUESDAY, OCTOBER 9.
Goldwyn....The Steadfast Heart ..... Empire, 11
Pioneer...." Victory " Film ..... Alhambra, 11-30
Famous-Lasky....The Siren Call ..... New Gallery, 11
Butcher....What Price Loving Cup? ..... Scala, 11-30
Granger....Memoirs of a Monk ..... Scala, 3
European....What Wives Want ..... Own Theatre, 11 & 2-30
Wardour....Crashin' Through ..... Shaftesbury Pavilion, 11-15
A.F.N.....Penrod and Sam ..... Own Theatre, 11 & 2-30
WEDNESDAY, OCTOBER 10.
Fox....Does It Pay? ..... Palace, 11
Goldwyn....Red Lights ..... Empire, 11
European....What Wives Want ..... Own Theatre, 11 & 2-30
Pathe....The Lady of Monsoreau ..... New Oxford, 2-30
A.F.N.....Penrod and Sam ..... Own Theatre, 2-30
THURSDAY, OCTOBER 11.
Wardour....In the Name of the Law ..... Scala, 3
FRIDAY, OCTOBER 12.
Vitagraph....Pioneer Trails ..... New Oxford, 3
Phillips....Living Lies ..... Shaftesbury Pavilion, 11-30
Fox....St. Elmo Murray ..... Palace, 11

MANCHESTER.

TUESDAY, OCTOBER 9.
Gaumont....Lights of London ..... Piccadilly, 11
Famous-Lasky....The Siren Call ..... Oxford St. P.H., 11
W. & F....." Snub " Pollard & " Our Gang " Comedies
Theatre Royal, 11-15
Butcher....What Price Loving Cup? ..... Gaiety, 11-15
F.B.O.....Love is an Awful Thing ..... Deansgate P.H., 11
European....In the Days of Daniel Boone (Serial)
Winter Gardens, 11-15
WEDNESDAY, OCTOBER 10.
Fox....Madness of Youth ..... Oxford St. P.H., 11
Gilling....Mamma's Boy ..... Gaiety, 11-15
Goldwyn....Three Wise Fools ..... Theatre Royal, 11-15
Wardour....Crashin' Through ..... Futurist, 11-15
A.F.N.....The Sunshine Trail ..... Own Theatre, 11 & 2-30
Vitagraph....The Darling of the Rich ..... Piccadilly, 11
THURSDAY, OCTOBER 11.
Gaumont....Squibs, M.P. ..... Piccadilly, 11
Goldwyn....The Steadfast Heart ..... Theatre Royal, 11-15
FRIDAY, OCTOBER 12.
Wardour....In the Name of the Law ..... Futurist, 11-15
Goldwyn....Red Lights ..... Theatre Royal, 11-15
Fox....Does It Pay? ..... Gaiety, 11
Fuller....The Second Richard Talmadge Production .... Piccadilly, 11

LIVERPOOL.

MONDAY, OCTOBER 8.
Fox....Without Compromise ..... Futurist, 11
TUESDAY, OCTOBER 9.
Fox....Madness of Youth ..... Futurist, 11
Goldwyn....Three Wise Fools ..... Prince of Wales' 11-15
European....Blinky ..... Trocadero, 11-15
Lester....The Island Virgin ..... Palais de Luxe, 11-15
Fuller....The Second Richard Talmadge Production ..... Scala, 11
WEDNESDAY, OCTOBER 10.
Gaumont....Squibs, M.P. ..... Prince of Wales', 11
Butcher....What Price Loving Cup? ..... Palais de Luxe, 11
Wardour....Divorce ..... Scala, 11-15
Gaumont....What Happened to Jones? ..... Palais de Luxe, —
European....In the Days of Daniel Boone ..... Futurist, 11-15
THURSDAY, OCTOBER 11.
Gaumont....Lights of London ..... Prince of Wales', 11
F.B.O.....Love is an Awful Thing ..... Scala, 11
W. & F..." Snub " Pollard & " Our Gang " Comedies
Palais de Luxe, 11-15
Vitagraph....The Darling of the Rich ..... Futurist, 11
FRIDAY, OCTOBER 12.
Granger....Memoirs of a Monk ..... Futurist, 11
Goldwyn....Steadfast Heart ..... Prince of Wales', 11-15
Wardour....Crashin' Through ..... Palais de Luxe, 11-15
Famous-Lasky....The Siren Call ..... Scala, 11

SHEFFIELD.

TUESDAY, OCTOBER 9.
Fox....Without Compromise ..... Grand, 11-30
Goldwyn....Three Wise Fools ..... Albert Hall, 11
European....Don Quickshot of the Rio Grande .... Union St. P.P., 11
European....Railroaded ..... Union St. P.P., 11
WEDNESDAY, OCTOBER 10.
Famous-Lasky....The Siren Call ..... Union St. P.P., 11
Graham-Wilcox....Chu-Chin-Chow ..... Central P.H., 11
Granger....Memoirs of a Monk ..... Fargate C.H., 11
THURSDAY, OCTOBER 11.
Goldwyn....The Spoilers ..... Cinema House, 11
F.B.O.....Rags to Riches ..... Union St. P.P., 11
FRIDAY, OCTOBER 12.
Goldwyn....The Steadfast Heart ..... Cinema House, 11
Fox....Madness of Youth ..... Grand P.H., 11-30

LEEDS.

TUESDAY, OCTOBER 9.
Fox....The Avalanche ..... Scala, 11
Graham-Wilcox....Chu Chin Chow ..... Majestic, 11
Goldwyn....The Steadfast Heart ..... Kinema Exchange, 11-40
Famous-Lasky....The Siren Call ..... Kinema Exchange, 10-30
Granger....Memoirs of a Monk ..... Kinema Exchange, 2-15
Vitagraph....The Darling of the Rich ..... Kinema Exchange, 3-15
Granger....Memoirs of a Monk ..... Majestic P.H., 11
WEDNESDAY, OCTOBER 10.
Fox....Without Compromise ..... Kinema Exchange, 11-40
Napoleon....Afterglow ..... Scala, 11
Butcher....What Price Loving Cup? ..... Kinema Exchange, 2-15
European....Don Quickshot of the Rio Grande .. Own Theatre, 11 & 3
European....Railroaded ..... Own Theatre, 11 & 3
THURSDAY, OCTOBER 11.
A.F.N.....The Sunshine Trail ..... Own Theatre, 11-15 & 2-30
FRIDAY, OCTOBER 12.
Wardour....Divorce ..... Kinema Exchange, 2-15
F.B.O.....Love is an Awful Thing ..... Kinema Exchange, 11-40
Goldwyn....Three Wise Fools ..... Majestic, 11

BIRMINGHAM.

SUNDAY, OCTOBER 7.
European....Crossed Wires—Burning Words ..... Regent Hall, 7
Butcher....What Price Loving Cup? ..... Scala, 3-30
A.F.N.....The Sunshine Trail ..... Own Theatre, 7
General....For You, My Boy ..... Picture House, 7
TUESDAY, OCTOBER 9.
Fox....Yes, We Have No Temper ..... Scala, 11
Goldwyn....The Spoilers ..... Futurist, 11
Wardour....Divorce ..... New St. P.H., 11
A.F.N.....The Sunshine Trail ..... Own Theatre, 11 & 3
WEDNESDAY, OCTOBER 10.
Goldwyn....The Steadfast Heart ..... Futurist, 11
Granger....Memoirs of a Monk ..... Scala, 11
THURSDAY, OCTOBER 11.
Wardour....Crashin' Through ..... Scala, 11
FRIDAY, OCTOBER 12.
Fox.....The Avalanche ..... Scala, 11
Famous-Lasky....The Siren Call ..... Futurist Theatre, 11

NEWCASTLE.

MONDAY, OCTOBER 8.
Napoleon....Afterglow ..... Pavilion, 11
TUESDAY, OCTOBER 9.
Gaumont....Squibs, M.P. ..... Queen's Hall, 11-15
European....Legally Dead .. New Pavilion & Own Theatre, 11-15 & 2-30
A.F.N.....Penrod and Sam ..... Own Theatre, 11-15 & 2-30
WEDNESDAY, OCTOBER 10.
Gaumont....Lights of London ..... Queen's Hall, 11-15
Goldwyn....The Spoilers ..... New Pavilion, 11-15
European....Crossed Wires—Burning Words..Own Theatre, 11-15 & 2-30
Regent....Reckless Youth—Football Film ..... Gray St. P.H., 11
THURSDAY, OCTOBER 11.
Goldwyn....Three Wise Fools ..... New Pavilion, 11-15
Granger....Memoirs of a Monk ..... Empire, 11-15
FRIDAY, OCTOBER 12.
Fox....The Purple Phial ..... Westgate Rd. P.H., 11
Gaumont....What Happened to Jones? .... Own Theatre, 11-15 & 2-15
F.B.O.....Main Street ..... New Pavilion, 11-15
Famous-Lasky....Grumpy ..... Grainger P.H., 11

GLASGOW.

MONDAY, OCTOBER 8.
Gaumont....Squibs, M.P. ..... New Savoy, 11
Bendon....Reef of Stars ..... Scala, 11
F.B.O.....Rags to Riches ..... Cinema House & Own Theatre, 11 & 3
TUESDAY, OCTOBER 9.
Gaumont....Lights of London ..... New Savoy, 11
F.B.O.....Main Street ..... Cinema House & Own Theatre, 11 & 3
Cosmograph....Afterglow ..... Cranston's 11
WEDNESDAY, OCTOBER 10.
Famous-Lasky....Grumpy ..... Scala, 11
Argosy....A Strong Man's Love ..... Cinema House, 11
THURSDAY, OCTOBER 11.
Goldwyn....Red Lights ..... Renfield St. C.H., 11
Butcher....What Price Loving Cup? ..... Picture House, 11
FRIDAY, OCTOBER 12.
W. & F.....Is Divorce a Failure? ..... Savoy, 11
A.F.N.....Penrod and Sam ..... Own Theatre, 11

CARDIFF.

TUESDAY, OCTOBER 9.
W. & F.....Is Divorce a Failure? ..... Capitol, 11-30
Gaumont....What Happened to Jones? ..... Kinema Exchange, 3
Fox....The Purple Phial ..... Cardiff Cinema, 11
Goldwyn....Red Lights ..... Kinema Exchange, 3
A.F.N.....Slander the Woman ..... Kinema Exchange, 12-15
WEDNESDAY, OCTOBER 10.
Fox....Yes, We Have No Temper ..... Cardiff Cinema, 11
FRIDAY, OCTOBER 12.
W. & F.....Conquering the Woman ..... Capitol, 11-50
Butcher....What Price Loving Cup? ..... Kinema Exchange, 12-15
Pathe....The Lady of Monsoreau ..... Kinema Exchange, 12
Rose....Forbidden Love ..... Cardiff Cinema, 11-30
Famous-Lasky....Grumpy ..... Own Theatre, 11
General....For You, My Boy ..... Kinema Exchange, 3

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IMPORTANT DATES

LONDON Tuesday, Oct. 9, at 11-30 a.m. Scala Theatre.

BIRMINGHAM	Sunday, October 7, 3-30 p.m., Scala.
BRISTOL	Sunday, October 7, 3-15 p.m., Picture House Clare Street.
MANCHESTER	Tuesday, October 9, 11 a.m., Gaiety.
LIVERPOOL	Wednesday, October 10, 11 a.m., Palais-de-Luxe.
LEEDS	Wednesday, October 10, 2-15 p.m., Cinema Exchange.
GLASGOW	Thursday, October 11, 11 a.m., Picture House.
CARDIFF	Friday, October 12, 12-15 p.m., Cinema Exchange.
NOTTINGHAM	Tuesday, October 16, 11 a.m., Picture House, Long Row.
SHEFFIELD	Thursday, October 18, 11 a.m., Cinema House.
NEWCASTLE	Thursday, October 18, 11-15 a.m., Empire.

THE Racing Picture of the Year———

"WHAT PRICE LOVING CUP?"

By the author of "Kissing Cup's Race."

A WALTER WEST PRODUCTION.

Leading Players :

VIOLET HOPSON, JAMES LINDSAY, JAMES KNIGHT, MARJORIE BENSON.

"Kissing Cup's Race" did great things —"Son of Kissing Cup" went one better !—Now !—"What Price Loving Cup ?"

Violet Hopson.

BUTCHER'S FILM SERVICE, Ltd.,
Camera House, Farringdon Ave., London, E.C.4

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 517. SATURDAY, OCTOBER 6, 1923. SIXPENCE.

Sacrificed Through Ignorance.

ONE of the most disappointing experiences that anyone connected with the film industry can know, is that of being convinced that a picture which one has is good, and yet to be unable to find for it a public sufficiently appreciative of its merits to make it the profitable venture that it should have been. The mortification is still more deepened when it is observed that a picture of infinitely inferior quality is booking out well, on the strength of a title that has suddenly become popular, or of some peculiarly trivial circumstance, such as the passing popularity of a star or the fashionableness of a subject which, for the moment, is in the limelight. Beside these somewhat meretricious advantages it often happens that real worth and merit are overlooked, and there have been even in the past few years films that should have had a wide booking throughout the land, but which have only had a comparatively small public. Time and again it has happened that the minority of exhibitors who have run the film have done amazingly good business, but it has been studiously avoided by the majority who, had they booked it, would also have done big business.

An instance leaps to the mind in the case of "The Three Masks," a French picture which, when it was trade shown, won golden opinions from both the trade and lay Press. Its story was commended for its unusual dramatic value, its acting for the high watermark of dramatic interpretation, its settings for their great beauty, yet it has only booked out in a most restricted manner.

Now what is the reason for cases such as the above? Why will the exhibitor keep on booking and screening pictures which are merely the same article as he has shown scores of times under different and more or less lurid titles, and then grumble at their bad quality, and pass by better pictures that are conceived and wrought on different lines? "My public," he says, "won't have that kind of picture," when he has never shown one before. It is not enough, and never will be enough, to rest upon an outworn standard. Standards are ever changing and experience of what the public wanted seven years ago is no use as a criterion to-day. The successful business, no matter what it is, is not built up solely by the exercise of caution. Unless caution is blended with adventure it soon leads to stagnating—in backwaters—instead of venturing on the active stream. The kinema patron soon finds out that the management only shows one type of picture, and that hackneyed in story and treatment, and goes elsewhere. Unless those booking pictures admit the possibility of success in a film that is somehow different, then bit by bit there will be no departure from the hard-shelled triangle story in its various disguises.

Now there must be a reason for this inability to appreciate the good points of pictures whose cause this article is pleading, and it is not extravagant to assert that far too many showmen rely upon the reports of one marker for their decision in booking a picture. This is altogether a wrong principle. Often trade and lay Press are unanimous in praising a picture which markers unhesitatingly condemn. There are some viewers who are quick to see the value and opportunities which a film offers, but it must also be confessed that there are others who are altogether out of touch with the outlook of the kinema patron of to-day, whatever may have been their recommendations in the past to act as judges of the entertainment value of a film. These blight a picture's prospects at birth. Where such folk as these are acting and often assessing the value of a picture by an arbitrary system of marks, giving no reasons for a low or high assessment, their opinions are not worth the paper upon which they are printed.

The exhibitor of to-day must cease to rely upon opinions of this kind. The lay Press owes its wide success to its accurate reflection of the wants of its readers; its film critics are mostly chosen for their ability to appraise a picture for its general appeal as well as for its technical construction as a drama. Reviewing upon the trade Press is invariably entrusted to reviewers of sound judgment and strict impartiality, and no showman who wishes to offer his patrons good fare can afford to ignore the opinions of such critics. Where a question arises of differing points of view in appraising a picture, a personal judgment is an advantage, but no showman dare refuse to take into account such opinion as is to be found in the Press, where reasons are always given for praise or blame, and the reader is not confronted by arbitrary numbers which, in almost every case, are arrived at by different methods. If such a wide outlook as is above recommended were universal, we should hear very little indeed of good, appealing pictures obtaining small bookings, while their gay and gaudy inferiors usurp the rightful place of their betters.

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By the W

A Weekly On Trade

WILL HAYS, in pursuance of his expressed desire to obtain first-hand information concerning the British film industry, has had one or two meetings with Col. Bromhead, Mr. R. C. Bromhead, and Major Gale, which culminated on Wednesday last in his meeting a joint deputation of the K.R.S., C.E.A., and K.M.A. Mr. Hays, I understand, took the fullest opportunity to have a frank heart-to-heart talk with the leaders of this industry, and there is no doubt that good will result from the meeting. On Friday this celebrated film ambassador was the guest of the American Society at lunch. During the past week Mr. Hays was present at the screening of Gaumont's two pictures, " The Lights of London " and " Squibs, M.P.," and expressed himself as highly delighted with these two British productions. Incidentally, he was also full of praise for the extraordinary progress that was being made with British films, and is certain to express his views to the American industry when he returns.

An Optimistic Report.

IT is interesting to read the opinion of Mr. E. E. Shauer, the director of the foreign department of Famous-Lasky, who has just returned to America from a tour through England and Central Europe. " At no time since the war," says Mr. Shauer, " have the prospects for good business been as excellent as they are to-day. I found a great improvement in conditions over last year, and unless all signs fail, all branches of the industry are certain to enjoy an improved business during the coming twelve months. Distributing conditions are becoming more nearly normal, with the completion of a number of new theatres, and before the year is over our British release schedule will be on about the same basis as in the United States. One of the many improvements which impressed me greatly was the wonderful spirit I found in business circles in the Central European countries, Czecho-Slovakia, Austria, and Hungary, where the work of regeneration is already well under way. The people are cheerful, business is improving, and money has become stabilised. Everywhere in Prague, Vienna, and Budapest I found the people working with a will for the rebuilding of their countries. As a result of this great improvement in conditions we expect to announce shortly new arrangements for the distribution of Paramount Pictures in this territory." Mr. Shauer has had many yeas' experience of Continental markets, and his views are always worthy of serious consideration. It is, indeed, refreshing to find such optimism by a man who knows what he is talking about.

Europe " Not Sold."

ON the other hand, Robert Lieber, president of the First National, who, it will be remembered, spent some time in this country and on the Continent, considers that Europe is, as he puts it, " not sold," and that the industry does not command the respect over here that it does in the States. Lieber, like most Americans who visit this country, is a very shrewd observer, and says, " I find, particularly, that the Press still has an idea that this business of ours is a sort of fly-by-night proposition that is going to pass beyond the horizon again. About every time a newspaperman asked for an interview the first question he fired at me was: ' Well, how long do you think this business of yours is going to last? ' I find also in Europe, and this holds true in the Scandinavian countries as well as in England, that the industry has not succeeded in ' selling ' itself to what might be termed, for lack of a better term, the ' higher-ups ' in society, and as a result this amusement of ours is not treated with the same sort of consideration that is given it in the States. I went into a few theatres in Gothenburg, Stockholm, and Christiania, and I was really surprised at the excellence of their amusement houses. While the theatres are older and not as large as the better houses in the United States, yet, from a standpoint of beauty and upkeep, they can well be included among good houses.

Non-Recognition of the Screen.

" IN England I find that the theatres, generally speaking, are not as good as in Sweden. It is evident, from an examination of British building restrictions before the war, that England at that time did not recognise the necessity of good theatres as clearly as Sweden. Consequently, when building operations stopped in 1914, the British had not advanced as far as had the Scandinavian countries. There is, however, a strong tendency to build at the present time, and just before leaving London I visited a new house in the suburbs, a theatre with nearly 3,000 seats, built by a man who thoroughly understands the motion picture business in its present-day stage. In proof of my first observation—that the screen has not been recognised as a permanent and stable and dignified institution—I could cite any number of opinions of prominent men, all of which belittle the screen. But this will, of course, change, even as it is changing to-day." It is pleasing to see that the Shepherd's Bush Pavilion, the theatre referred to above, meets with Mr. Lieber's admiration.

Sessue Hayakawa for Stoll's.

IN last week's issue I commented upon the extraordinary activities of the Stoll Film Company, and further news to hand this week indicates that this excellently-managed British producing company are determined to secure as many stars as possible for the making of big productions. Sessue Hayakawa, the Japanese star, has been secured by Stoll's, and will go into production early in January. In the meantime he will make a tour of the principal Stoll music halls during the next two months, opening at the London Coliseum at the end of October. Mr. Hayakawa will play with his wife in two films, the stories of which have not been finally decided upon, which Mr. Bernerd declares will be very big pictures.

Also Henry Ainley and Marie Doro.

IN addition to Hayakawa, Mr. Bernerd has secured Marie Doro, the famous American screen actress, to feature in " Sally Bishop " in conjunction with Mr. Henry Ainley. When Stoll's managing director outlined the story to me the other day, and some of the big situations that will appear in the film, it made me look forward with considerable anticipation to viewing this production. Maurice Elvey will direct, and no expense is being spared to make this picture a real outstanding success.

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ay Notes.

Causerie Topics.

No Fortune in Fight Films.

IT is somewhat amusing to see the London evening papers commiserating with Pathé Frères on their supposed bad fortune in paying three thousand pounds for the film rights of the Carpentier - Becket fiasco. The "Star," whose extraordinary notions of film hire prices were commented upon in these pages in recent weeks, however, is quite convinced that a fortune will be made out of this film, for I notice it puts an average price of fifty pounds down as the hire price which Pathé's will receive for the short record of the fight from exhibitors. It is a pity that the lay Press are not a little more accurate in their figures, as if one is to believe every story they see there must be a fortune in fight films, whereas everyone knows it is usually the reverse. Pathé's certainly got over the difficulty of showing a very abbreviated picture by screening what happened four years ago, but all the same there will not be a feverish desire on the part of the public to view this topical film.

The Fight Fiasco.

AS a matter of fact Becket's performance, when screened, was such a ludicrous business that kinema patrons viewing the film on Tuesday found his antics, as interpreted in slow motion, uproariously mirthful. It served to show, however, how philosophical the average Britisher can be. Instead of expressing rage at the failure of their champion, as many a European people might, the British people viewing the film found the fallen Becket a subject for great amusement. Becket never imagined that he would be looked upon as a nation's knock-about—or knocked-about—comedian.

Sunday Pictures for East Ham.

AT long last the East Ham Urban Council have consented to the screening of pictures on Sunday nights, for at their meeting on Tuesday this concession was gained by the narrow majority of one. For many years exhibitors and a large portion of the inhabitants of East Ham and district have agitated for the opening of Sunday shows, and it has always been a curious anomaly that West Ham, a sister borough, gave permission to open kinemas on Sundays years ago, whilst East Ham has always set its face against it. I congratulate those who have worked so hard to gain this concession, and perhaps in the near future we shall find Middlesex following suit.

Church and Screen.

THE objection raised by some newspaper critics to the filming by Stoll's of some scenes for "Becket" in the precincts of Canterbury Cathedral is ludicrous in the extreme. When will some of these objectors gather a little historical knowledge and apply it to such questions as these? Years ago, when churches were the only large buildings available, stages were erected inside churches and plays performed there, the churchmen of that day being only too eager to tell their stories by dramatic presentation. What harm, therefore, in acting a part outside a church, and recording it upon a photographic negative? It is good to know that Sir Frank Benson has entered his protest against such an empty criticism. Whatever sanctity a cathedral possesses is in no way diminished by the performance of play scenes within its precincts.

NEXT WEEK

An important announcement of vital interest to the whole of the Kinematograph Industry will appear in these pages

A Picture at Dartmoor.

RALPH J. PUGH, managing director of First National, together with Mr. Horace Judge, their publicity director, had an unusual experience last Sunday, when they screened "Mighty Lak a Rose" to the convicts at Dartmoor prison. The permission to show pictures to inmates of His Majesty's prison was first sought by Mr. Judge, who achieved considerable success in this direction in the United States, and who, after a month's interviewing, succeeded in persuading the Director of Prisons to show a picture at Dartmoor. The whole screening went off extremely smoothly, and the film was tremendously appreciated by the six hundred inmates of Dartmoor. In chatting over the affair with Mr. Judge immediately on his return on Monday last, I was exceedingly impressed with the enthusiasm that both he and Mr. Pugh displayed in their desire to bring a little brightness into the lives of men who are paying the penalty for their sins. The extraordinary persistence and patience that was displayed by both these gentlemen in overcoming all doubts of the Home Office are extremely praiseworthy, whilst the cost of presentation and of making this show possible is a considerable item. It is also a pleasure to relate that Mrs. Pugh received a wonderful ovation for her very fine singing which preceded the picture, and which literally swept the convicts off their feet.

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BY THE WAY—*Continued.*

Leeds Trade and Watch Committee.

THE Leeds Branch of the C.E.A. deserve congratulations upon the excellent work they have done in connection with the new regulations imposed by the Watch Committee, which come into force in January next. The Watch Committee in that town were considering imposing some rather drastic alterations to the regulations, but after long consultations with leading exhibitors such as Mr. Arthur Cunningham, Mr. Herbert Kaye, and others, these have been modified to a considerable extent, and concessions wrung which will help exhibitors considerably in and around Leeds. One of the regulations that has considerably irritated exhibitors in the past is that which precludes singers and reciters appearing in the program, and even now, whilst permission has been conceded for singing to pictures by one or more persons without asking the permission of the Chief Constable, a regulation is imposed that neither fancy nor comic costume can be worn. It is important, however, that the Leeds Branch have secured permission to allow members of the orchestra also to sing during the presentation of appropriate films without seeking permission, whilst another equally important concession is that relating to the changing of old mechanism for new, and making good worn parts of machinery without having to ask the Chief Constable.

Alteration of Archaic Regulations.

CURIOUSLY enough, in the past if a machine broke down and an exhibitor continued to use it he was breaking the law, and permission also had to be secured before a new machine could be installed. I am very glad to see that these archaic regulations are to be altered, and that the Leeds Branch has secured permission to make as many alterations to ensure better working in their projection room without having to invoke the Chief Constable's permission. The one very important concession that the Yorkshire exhibitors are anxious to secure is the one relating to prologues and presentation, and I understand that long consultations have taken place, which at the moment have not been entirely successful. Mr. Cunningham and his confreres are pressing the point, and it is pleasing to note that the authorities have expressed a desire to meet them in a round table conference and hammer the point out to finality. A splendid committee of exhibitors headed by Mr. Cunningham has been secured, comprising well-known personalities such as Mr. Kave, Mr. Leonard Denham, Mr. Greenfield, and Mr. Noel Rhys, who will meet the local Watch Committee, when it is to be profoundly hoped that this matter will be settled in favour of exhibitors. It is pleasing to see the showmen of Leeds and district alive and anxious to work hand in hand with the Watch Committee, which it is certain must be for the betterment of the industry in Yorkshire.

An Aggrieved French Critic.

MY comments on the International Congress to be held in Paris this month do not appear to have pleased a writer in "La Cinematographie Francaise," who accuses me of "Francophobe sentiments." It is rather amusing to read this, as this journal has never at any single moment of its history had a word to say against France or its films, but when it comes to inviting the world to take part in a congress which is nothing more or less than a trumpery affair, not even supported by the French industry, then a stand must be made.

America Stands Aloof.

IN the latest issue of the journal in question an elaborate program of the Congress is outlined, not a single item of which warrants anyone making the journey from this country. As was pointed out in these pages a few weeks ago, America is taking no part whatever, neither is British film production in any way represented. The most significant thing, however, seems to be that the French film industry view the affair apparently with an amused tolerance. However, I do not suppose that this will stop some of the leading lights of the C.E.A. rushing over to partake of the three days' Congress, from which they will learn nothing.

Facing Both Ways.

ONLY last week I commented upon a most unfair attack in the columns of the "Star" upon British pictures. On Tuesday, this week, another attack appeared, this time from the pen of Ernest Goodwin, described as "The Novelist" (the one and only, presumably). But unfortunately for "the novelist," much of what he says is cancelled out by the Film Notes of the "Star's" kinema correspondent, which, as luck will have it, is printed in the same issue. Quotations from their respective columns are set in parallel columns for comparison:

The Novelist.	The Film Critic.
British films are shockingly bad. Photography, acting, production, lighting, and general level of effort are actually below the American.	If you want a thoroughly good evening's entertainment, and wish to see how good a really good picture can be, go and see this one. ("Love, Life, and Laughter.")

You may pay your money and take your choice.

Upon the Continent.

GRANGER'S EXCLUSIVES' head, Mr. A. G. Granger, is now on the Continent making his way to Vienna, where he is to be present at the opening of the big new wing of the immense Vita Studios there. This is not Mr. Granger's only, or even his chief, business on the Continent. The recent arrangements made by Granger's Exclusives for the marketing of their products in the chief European centres have been most successful, and A. G. Granger is making himself acquainted with the actual methods of film distribution on the spot in these centres. Mr. Granger is an observant man, and may be depended upon, on his return, to have some interesting matters upon which to converse.

Exhibitors Favour Simultaneous Signing.

WHATEVER may be the opinion of the trade concerning simultaneous signing, initiated by Associated First National, it is only fair to record that both the Liverpool and Bristol Branches of the C.E.A. have emphatically stated they are completely in accord with the renting firm in question upon their new move. Both these branches have, in fact, moved resolutions thanking First National for their concession, so that it would certainly appear that exhibitors view the introduction of simultaneous signing, even with a four days' limitation, with the greatest favour.

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Ensuring Success.

THE list of films published by the British National Film League that will be trade shown in the month of November is one of the most gratifying documents ever issued by the League, for it should effectually banish any doubts in the minds of exhibitors as to the quality and quantity of British films that will be available in the big Film Weeks that open on the 4th of February. A glance at the trade shows scheduled to take place from November 5 onwards satisfactorily assures us that the aims and aspirations of the members of the League have been carried out in the fullest possible manner, for no one can deny that the pictures to be shown by the firms mentioned are in every sense of the word really big productions. The leading British producing houses have made their plans many months ago for the showing in February of pictures that they confidently claim are equal to the world's best, and from the preliminary list of shows arranged one can only feel intense satisfaction at the varied assortment of subjects which will be screened to exhibitors, and which it is certain the public will tremendously enjoy when they are placed before them.

Last week I alluded to the real enthusiasm that was prevalent throughout the entire country concerning the success of these Film Weeks, and I make no apology for again returning to the subject. British films, at the present moment, are more in the limelight than they have ever been in their existence, and one can be pardoned for entertaining the highest hopes that at long last our home products are coming into their own. American visitors who have recently been in this country have all been impressed with the tremendous strides that have been made in both technique and direction of British productions, and the enterprise of our producing concerns in securing the finest screen talent has evoked considerable admiration from the industry on the other side. Mr. Will. Hays, the United States film ambassador, expressed himself the other day as particularly impressed with two British pictures that he saw, and the photoplays that are at present finished, or in process of making, will certainly enhance this country's reputation, and be certain to meet with the kinema-going public's approval. The British Film Weeks are a great institution, and with everyone working with zeal and enthusiasm and throwing heart and soul into the movement small wonder that overwhelming success is assured.

There is another side of this praiseworthy endeavour to boost British films, and that is the stimulus that it has given to British producers to make sure that each picture produced will make a big bid for popular favour. The inception of these Film Weeks has spurred British manufacturers on, each one eager to outdo the other, with the result that the photoplays that will be available are of the kind that this country may well be proud of. Each picture that will be trade shown in November is one that in almost every instance either features some great stage or screen star, or is alternatively a picturisation of a story popular throughout the world. The pictures available are of high quality, and there will be a sufficient quantity to go the rounds of the entire country. The British film campaign has been launched with enthusiasm, and, better still, is being continued in the same spirit. The British National Film League, an almost 100 per cent. combination, are striving their utmost to make the Film Weeks a huge popular success, and it is only fair to mention that the exhibitors are loyally co-operating with them. The British Film Weeks have also the best wishes of the American film industry, who are sincerely anxious to see them as successful as possible. There is no jealousy on the part of the American producing houses, for they recognise that they themselves have more than a fair share of the business in this country. Those exhibitors who have not yet come forward and agreed to show British films in the Film Weeks must, as a national duty, ally themselves in the great cause. They are risking nothing, for the product available will be of the finest description. The situation could not be better summed up than in a sentence in a letter which Col. A. C. Bromhead writes me: "The overwhelming success of the British Film Weeks looks as if it would be the most solid and certain thing in this winter's film campaign, owing to the remarkable selection of first-class British films which will be available, and the fact that the exhibitors throughout the country are rallying enthusiastically to the cause."

Keep up the good work.

Ernest W. Redman

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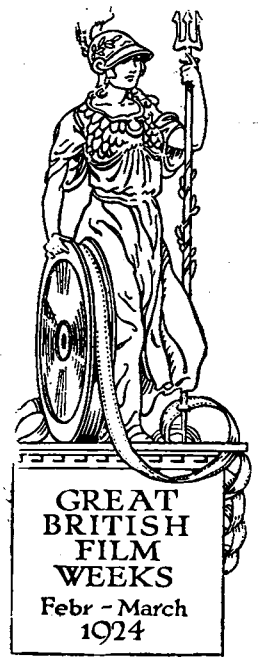
Great British Film Weeks

Films that will be Available & Trade Shows—A Special Clause in the Contract :: ::



Under the auspices of the Cinematograph Exhibitors' Association and the British National Film League.

The Exhibitor hereby agrees to remit to the Renter immediately on confirmation hereof the sum of £.....being an additional 5 per cent. on the hiring fee referred to in the agreement attached hereto relating to the exhibition of..... .....during the Great British Film Week in his district.

The Renter undertakes on his part to subscribe a similar amount of 5 per cent. of the hiring fee, and immediately on receipt of payment of the Exhibitor's 5 per cent. to hand the total amount contributed by the Exhibitor, together with his own payment, to the Great British Film Week publicity and advertising fund, the distribution of which is supervised by the joint committee of the Cinematograph Exhibitors Association and the British National Film League, on the understanding, however, that the amount contributed by the Exhibitor is handed over to the local Cinematograph Exhibitors' Association branches, who shall be solely responsible for expending it on newspaper advertising in connection with the Great British Film Weeks within the area in which his theatre and the local Branch concerned is situated.

This clause shall form part of and be considered as incorporated in the main contract attached hereto.

Renter's Signature .....

Exhibitor's Signature .....

DATE.....

Strike out the word not applicable.

ARRANGEMENTS for the luncheon to the Prince of Wales on November 14 are now practically complete, and the British National Film League deserves congratulation for the progress it has already made with the details of the function. Quite a large number of acceptances for the luncheon has been received, among the prospective guests being four Cabinet Ministers, the leader of His Majesty's Opposition, three out of the four High Commissioners for the Dominions, and practically every Agent-General, together with His Excellency the American Ambassador, and a representative list of authors, artistes, etc. Editors of the more important London newspapers will also be present.

Trade shows of British productions that will be shown during the month of November will follow the list set out below. This is, so far, provisional, and may be added to, but mainly the list will stand as follows:

DATE	FIRM	TITLE
Mon., Nov. 5	Butcher's	"A Great Turf Mystery."
Tues., Nov. 6	Granger's	"M'Lord of the White Road."
Wed., Nov. 7	Atlas Biocraft	"Lovers in Araby," "Moors and Minarets."
Thurs., Nov. 8	Gaumont (for Welsh Pearson)	"Squibs' Honeymoon."
Fri., Nov. 9	Stoll	"Becket."
Fri., Nov. 9	New Era	"Armageddon" *
Mon., Nov. 12	Ideal	"Old Bill Through the Ages."
Mon., Nov. 12	Balcon, Freedman and Saville	"Woman to Woman." †
Tues., Nov. 13	(Production not yet settled).	
Thurs., Nov. 15	Napoleon Films	"The Down and Outs," "This England."
Fri., Nov. 16	Gaumont	"Bonnie Prince Charlie."
Mon., Nov. 19	Gaumont (for Quality Films)	"Reverse of the Medal," "The Man that Liked Lemons," "Darkness," "Three to One Against."
Tues., Nov. 20	Artistic Films	"Lawyer Quince," "The Boatswain's Mate," "Dixon's Return." (W. W. Jacobs)

*Pre-release, Marble Arch Pavilion.
†Pre-release, Tivoli, Monday, November 12.

Dates and times for the following are not yet settled:

Gaumont	"Claude Duval."
Gaumont (for Quality Films)	"Finished," "Constant Hot Water."
Ideal	"Mary Queen of Scots," "I Will Repay."
Stoll	A "George Robey" Comedy, "The Royal Oak."

Except where otherwise stated, all these pictures will be trade shown at the New Scala Theatre, Charlotte Street, Tottenham Court Road.

It will be noticed that it has been decided to hold no trade show on the date of the luncheon to the Prince of Wales.

The full list of films available will be ready shortly. This list will include the many notable British films recently or about to be trade shown, together with other films which will not be ready in time for November trade showing, such as Messrs. Hepworth's "Comin' Through the Rye," which, it is hoped, will be released in time for the British Film Weeks.

It will be noted from the above list that during the "Prince of Wales' Week" two British films will be having pre-release runs at leading London theatres, *i.e.*, "Woman to Woman" and "Armageddon."

It has been arranged by the British National Film League to attach to each British Film Week contract a slip, to which both renter and exhibitor will agree, by which a contribution of five per cent. of the hiring price will be made by both parties. The style and form of this slip, which is in the nature of an extra clause to the contract, will be seen from the above facsimile.

As may be imagined, the work connected with the British Film Week has now become enormous. An assistant secretary and additional typing staff have been engaged to cope with the great rush of work which the luncheon and Film Weeks' campaign are occasioning. The assistant secretary appointed is Mr. Maurice Myers, who has had thorough journalistic and publicity experience.

The interest taken in making the campaign a success was evinced by another record attendance at the last meeting on Wednesday, September 26, when fifteen of the most prominent British producers and renters were present.

Victor Davis's Meetings.

Meetings to be addressed by H. Victor Davis on the Great British Film Weeks have been arranged as follows: London, October 9; Eastern Counties, October 12; Sussex, October 13; Notts. and Derby, October 17.

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Costumed Singers and Reciters Banned

Leeds Exhibitors and the Watch Committee's Concessions

From our Leeds Correspondent

THE Leeds Branch of the Cinematograph Exhibitors' Association held a special meeting last Thursday to consider the alteration of the local kinema regulations by the Watch Committee and the question of further action in respect of requests which had not been acceded to by the Watch Committee.

Mr. Arthur Cunningham, chairman of the Emergency Committee, which has so far negotiated this matter with the Watch Committee, presiding in the absence of the chairman of the branch, Mr. T. Herbert Kaye, said the meeting was an important one. The Committee had sat for three-quarters of an hour discussing the new kinematograph bye-laws, but before alluding to these he proposed asking the secretary (Mr. E. M. Rush) to speak on his report of the negotiations.

Mr. Rush, referring to the interview he and Mr. Cunningham had with the Town Clerk, said the negotiations had been rather prolonged, and there had been many complaints from exhibitors of delay in getting the alterations through. The Town Clerk had taken the blame on himself to a great extent and pointed out that even if they were put through quicker they could not come into effect until January 1 next, when new licences were issued.

The secretary proceeded to acquaint members with the concessions granted by the Watch Committee. Telephone numbers of the police offices would have to be put up near the telephone—one red for the fire brigade, and the other black for the police. Only one film is to be exposed in the rewinding room at one time, and a pair of rubber gloves is to be at hand in the operating box. The full program of films at each performance was to be shown at the entrance, so that the public could see what was being presented.

Permission for Singing.

Mr. Cunningham said the items the Emergency Committee had decided to ask the Watch Committee for had been reduced to five. Exhibitors must realise that what the Watch Committee had recommended required approval by the City Council, and then it did not come into force until January, but in the meantime, if anybody applied for a singing permit he did not think they would experience any trouble.

The first item conceded was that they had permission for singing to pictures for one or more persons, single or together, without asking the permission of the Chief Constable.

Point No. 2 was that all vocalists shall sing from the orchestra or stage, and shall be dressed in ordinary or evening dress, as the management wish. Anything could be sung, but neither fancy nor comic costume could be worn.

Point No. 4 was approved in that members of the orchestra would be allowed to lift their voices in song during the presentation of appropriate films without seeking permission.

Number 5 concession related to the opening of exit doors during the performance, changing of old mechanism for new, making good worn parts of machinery without having to ask the Chief Constable.

"Formerly if your machine broke down and you continued to use it you would have broken the law. In future you can put in spare parts, but must report same immediately. The same applies when you get a new machine. Previously, if you had only one machine, and it broke down, you would have to give the money back. That hit the small man hard."

Question of Costume.

The Chairman then referred to the third point as important in that it had not been conceded. Long discussions had taken place with regard to prologues, monologues and epilogues in character costume. The Watch Committee, while ratifying other requests, did not accede to this. Yesterday he had sent a letter to the Watch Committee regretting that they could not at present see their way to grant this. The matter was open to argument. The authorities were ready to meet them round the table. There may be reasons why that request had been knocked out, but he had every faith that something would be done in the matter. It is something that has happened in the last six weeks that had occasioned this result.

Resolutions re Monologues.

Replying to a question that while the concessions were favourable to vocalism, had it to be taken that the songs could only be sung during the projection of pictures, the Chairman said that did not follow. Singing could take place at any time during the performance, or as an introduction to a picture before it commenced, because it contributed towards the effect of a film.

Mr. John Mackenzie moved a resolution relating to the rejection of the prologue, monologue and epilogue, reading as follows:

> "The Leeds Emergency Committee request the Watch Committee to reconsider the refusal of Item 3 of the suggestions forwarded by this Committee, and ask that they meet a deputation from this Committee at an early date to discuss the same."

Mr. Mackenzie declared that if it was permissible for a singer to sing something suitable to a picture, surely it was equally permissible to have a speaker to explain the subject, or have either a prologue or epilogue. They were thankful to the Watch Committee for what they had granted, but at present did not know why this request had been refused.

A Telling Argument.

Mr. Hardy referred to the fact that when they asked for an elocutionist in character costume it was said they were treading on the corns of the fully-licensed theatres. Yet they would be allowed to do so without a character make-up.

Mr. Cunningham: That is an argument the Committee will have to bear in mind. The request certainly does ask for permission in costume. It would be useless without. The Committee would certainly think out their ideas.

The resolution was carried unanimously and it was decided that the further deputation to the Watch Committee should consist of the following, who had comprised the Emergency Committee: Messrs. Cunningham (chairman), Kaye, Aspinall, Denham, Greenfield, Claughton, Elliff, with the addition of Mr. Noel Rhys (Majestic).

A vote of thanks to the chairman, and a tribute to his work on the Emergency Committee, was moved by Mr. J. Taylor and seconded by Mr. Claughton.

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Film Shown to Six Hundred Convicts.

First National Screen "Mighty Lak' a Rose" at Dartmoor Prison.

FOR the first time in the history of essentially convict prisons in this country, kinema entertainment was accorded the inmates of Dartmoor Prison on Sunday afternoon last, September 30, when "Mighty Lak' a Rose," the First National picture based on the well-known song of the same title, with a story dealing with the regeneration of a band of law-breakers through the power of music and the instrumentality of a young blind violinist, was screened in the prison chapel by arrangement between the Home Office and Ralph J. Pugh, managing director of First National.

In the United States the Government has for some time past availed itself of the co-operation of leading distributors and

Scene from "Mighty Lak' a Rose," a forthcoming First National picture, featuring Dorothy MacKail, the first film to be shown to the prisoners in Dartmoor Gaol on Sunday, September 30, 1923.

producers on the other side, with the result that Sing Sing and other important penal institutions make film entertainment for convicts a regular feature. It was with the idea of drawing the attention of His Majesty's Government to the helpfulness and good effect of motion pictures upon convict inmates, together with the belief that First National's offer (and probably that of other releasing firms) to provide from time to time film for prison use, might lead to a closer appreciation of the industry on the part of the Government, that Mr. Pugh approached the Home Office.

Horace Judge, Associated First National's British publicity manager, during an extended stay in the United States, made a study of the question of fiction films in convict prisons, and thus was able, in co-operation with Mr. Pugh, to bring a wealth of testimony to the notice of the Home Office, which, it is believed, was a factor in gaining the co-operation of that Government Department.

While in New York with the American First National, Mr. Judge submitted a questionnaire to some hundred penitentiaries and prisons in the United States, receiving eighty per cent. of replies from governors and wardens. These attest that motion pictures improve the morale and spirit of convicted men, and create a desire to do better.

The testimony of the prison officials goes to show that (1) pictures are very effective as a helpful factor in the administration of convict establishments. (2) That violations of the rules in many of these institutions have decreased over eighty per cent. since the installation of the privilege of motion pictures. (3) That motion pictures improve the spirit of the inmates and create a desire to reform. To quote one penitentiary governor's statement, which is typical of many, "The motion picture tends to make convicted men more patient in their surroundings, more eager to work, more amenable to discipline, happier and more ambitious to do right."

The Government authorities, through Colonel Rogers, C.M.G., D.S.O., Chief Inspector of Prisons, accepted the First National proposition only after protracted consultation and after expert testimony showed that fire risk and other contingencies were reduced to the vanishing point. The selection of a picture rested with the Rev. J. Haworth, Chief Chaplain of Prisons, who chose "Mighty Lak' a Rose" after careful consideration, and after viewing a number of other films. For the occasion, which is regarded as an important experiment, the Home Office selected Dartmoor Prison as being the most important of convict institutions.

Physical difficulties, of course, presented themselves. The whole equipment, including generating plant, fire-proof booth, projection machines, cable, screen, etc., together with operators and crew, was dispatched from London by special motor lorry. The physical arrangements were carried out by the Kinematograph Equipment Company, of Wardour Street, in collaboration with Mr. Oakenfold, First National's projection expert.

The presentation of "Mighty Lak' a Rose," which took place in the Chapel in the afternoon, was splendidly received by the prisoners, upon whom it visibly made a strong impression, whilst the governor and the chaplain expressed their appreciation of the picture and of the event. The song, "Mighty Lak' a Rose," beautifully rendered by Mrs. Pugh, added effectively to the entertainment, whilst the same singer's rendering of "Abide With Me," which hymn is also incidental to the picture, brought the afternoon to an auspicious close.

Mr. Horace Judge, on his return from the prison, was very enthusiastic concerning the manner in which the picture was received, and spoke appreciatively of the manner in which his company had been helped by the chaplain and deputy-governor of the prison. The task of fitting up the show was entrusted to Mr. Sidney Bernstein, of the Kinematograph Equipment Company, who personally journeyed down to take charge of operations. Naturally, in view of the fact that there was no convenience of any kind for such a showing, everything had to be transported from London, and many hours were employed in fitting up the show, which went without a hitch of any description. It was extremely interesting to hear from Mr. Judge how finely the convicts' band fitted the music to the picture, whilst he spoke in terms of enthusiastic praise of the really excellent orchestration. "It was," said Mr. Judge, "an absolute revelation to me to see the manner in which every scene in this picture was followed by the convicts, who applauded continually through the screening, while every situation in the film was followed with the closest attention. It was a wonderful audience," he said, "and never have I seen a picture followed so closely as 'Mighty Lak' a Rose' was on this occasion. Such a show is distinctly encouraging to our company, who were delighted to be the first producing company to show pictures in a prison in this country."

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Film Hire Must Come Down!

Leeds Exhibitors and the Future for the "Fancy Price Merchants."

From our Leeds Correspondent

ALTHOUGH business with the exhibitors has very considerably improved this last two or three weeks, the realisation is growing on all sides that it is only what may be termed a seasonal improvement, and that something very extraordinary will have to happen in the trade if it is to return wholly to pre-war prosperity or anything like it. "The business is overcrowded," said a well-known Leeds exhibitor the other day. "There are too many theatres and also too many films.

"There are several districts in Leeds, each served by half-a-dozen kinemas. Well, there isn't a public to maintain them all. I know scores of theatres that are on the point of closing down, and I shall be very much surprised if long before this time next year they are not closed down and turned into garages or something of the sort.

"There are few of the smaller theatre owners who would not be prepared to sell out any day and at remarkably cheap prices, too. I know, for instance, of one theatre with freehold seating, machines and full equipment—a show that will accommodate over 1,500 people—that can be had for £2,000, and probably less. That's the state of the business, and yet the renters won't recognise it, but are still wanting to talk fancy prices for their films.

What Renters Must Realise.

"Some of the big 'key' theatres (so-called) *may* be able to pay fancy prices, but there are not many that can, and because they do so it is not to be expected that the smaller houses can pay in anything like the proportion the renters expect of them. The sooner the renters realise this the better, and then, when they contract for films, they may better estimate what they can get back for them. Not until the business from A to Z is stabilised on these lines can we hope for better times.

Plenty of Good Cheap Films.

"The other day I signed a contract for a film for £15, and thought I was making a special bid for it at that price. Imagine my surprise when the head office of the film renting concern turned it down! I went straightaway and booked a picture practically as good, and perhaps better, for half that figure! The renters must understand there are plenty of good films on the market, and to those who will not pay fancy prices they can be had at comparatively cheap figures. The fancy price merchants will find that out before long."

Production Costs Must be Decreased.

Another well-known Yorkshire exhibitor seen on this point declared that before the trade can be settled down on a good paying basis it will be necessary to get to the very root of the trade trouble, *i.e.*, producers will have to reduce production costs and artistes' salaries, then renters who buy U.K. rights will not have to pay so heavily and, in their turn, can rent at more reasonable rates.

LONDON AND HOME COUNTIES C.E.A.

A VARIED AGENDA

A MEETING of the Executive Committee of the London and Home Counties Branch was held at Broadmead House, Panton Street, Haymarket, S.W.1., on Tuesday, September 25, 1923, at 3 p.m. Present: Captain J. W. Barber (in the chair), Sidney Bacon, Sidney L. Bernstein, C. Hartley Davies, Major A. J. Gale, W. E. Gillespie, W. Herbert Percy, W. Watson, and Captain J. Bell White. The assistant secretary (A. Taylor) was in attendance. The Chairman reported upon a meeting held at the Air Ministry dealing with the menace of the Camp Kinema, and the further steps it had been decided to take in this matter.

West Ham Lines Up With L.C.C.

Major A. J. Gale informed the members that the West Ham Borough Council had notified licensees that similar censorship conditions to those imposed in the London County Council area were to be inserted on licences on and after October 2 next. Two meetings of West Ham exhibitors had been convened, and a deputation waited upon the Works Committee of the West Ham Borough Council on September 18 in this connection, but up to date no reply had been received.

The Secretary reported that the letter to the London County Council on the matter of Sunday Charity Performances had been duly acknowledged and would be considered after the summer recess.

Sharing Terms.

Upon a letter from the General Secretary asking the views of the branch upon the booking of films upon the percentage basis, the Secretary was instructed to reply that such views were contained in the resolution of the branch passed at the Emergency Executive Committee Meeting, held on September 6, as follows:

"That in view of what this branch considers to be a distinct menace to the exhibitors' business, the General Council be asked to examine the pros and cons of the 'Sharing Terms' method of film supply, and to present a case to all members.

"And, in the event of members deciding against the principle involved, that all be asked to sign an undertaking not to enter into such terms for any film."

Insurance—Licensing.

A long discussion ensued upon the insurance of films in transport to and from the renting houses, and the secretary was instructed to write the Kinematograph Renters' Society, Ltd., for an interpretation as to liability.

The Chairman reported that the London County Council had issued a report on the matter of licensing anomalies, and although the sub-committee of the branch had recently met, it was decided to refer same for legal opinion and to come up again for consideration on Friday, September 28, when a report would be issued to members.

In view of many important items for discussion, it was decided to convene a General Meeting for Tuesday, October 9, subject to the date being suitable, to which Mr. H. Victor Davis would be invited to address the members on the Great British Film Week.

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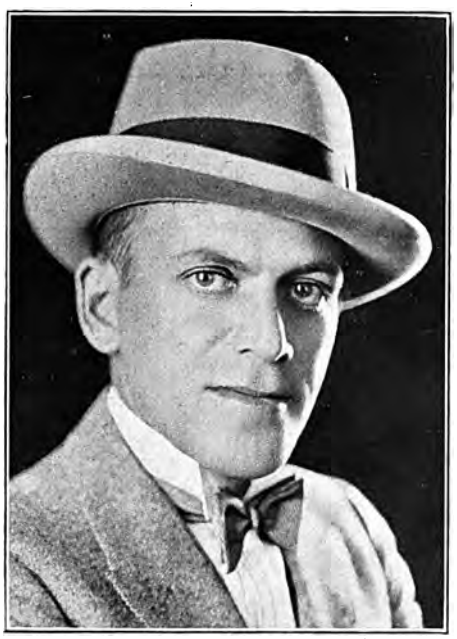
WARNER BROTHERS' NEW OUTPUT SECURED BY F.B.O.

GUS SCHLESINGER CLOSES DEAL FOR EIGHTEEN NEW PICTURES



GUS SCHLESINGER.

THE energetic foreign manager of Warner Bros., Gus Schlesinger, has lost very little time in placing the new product of his company, for in less than a week after landing in this country, we are informed, Messrs. Film Booking Offices have closed a deal with Mr. Schlesinger, whereby they secure the 1924 output of Warner Bros., comprising eighteen pictures in all. The new Warner output is a very ambitious one, and comprises, amongst others, three David Belasco productions, namely, "Daddies," with Mae Marsh; "The Gold Diggers," with Hope Hampton, Wyndham Standing, and Louise Fazenda; and "Beau Brummel," with John Barrymore. In "Daddies" the celebrated actress, Mae Marsh, who made such a success in "Flames of Passion" and "Paddy-the-Next-Best-Thing" over here, is said to have the part of her life, whilst John Barrymore is peculiarly suited to Clyde Fitch's well-known work. "The Gold Diggers" is a comedy which had a phenomenal success on Broadway, but it is possible that its title may be changed, for it is not universally understood over here.

There will be three Wesley Barry productions entitled "The Printer's Devil," "Country Kid," and "George Washington Junior." These will be typically Barry productions, featuring this young actor to the utmost advantage. Johnny Hines will appear in a screen version of George M. Cohan's celebrated play, "Little Johnny Jones," whilst Lenore Ulric is being featured in a play that had a record run on Broadway, "Tiger Rose." This is a David Belasco production, and ran in New York for two years.

In addition, the output will include an unusual picture, featuring "Rin-Tin-Tin," the Belgian police dog, in "Where the North Begins" (a great story of the North-West); "How to Educate a Wife," by Elinor Glyn; "Cornered," with the star part originally played by Madge Kennedy; "Lucrezia Lombard," by Kathleen Norris; "Being Respectable," by Grace Flandrau; "The Tenth Woman," by Harriet M. Comstock; "Babbitt," by Sinclair Lewis; "The Age of Innocence," by Edith Wharton; "Lovers' Lane," by Clyde Fitch; and "Conductor 1,492," featuring Johnny Hines. These complete the program upon which Messrs. Warner Bros. are now actively engaged. Mr. Schlesinger has brought with him "Where the North Begins," "Little Johnny Jones," and "The Gold Diggers," and these will probably be shown to the trade within the next few weeks.

(Continued at foot of next column.)

He plans to stay in this country for at least another month, following which he will pay an extended visit to the continent. Exceptional exploitation aids have been brought over by Mr. Schlesinger, which will be copied by the publicity department of F.B.O. in this country, and undoubtedly will afford valuable help to exhibitors in putting the pictures over.

FIRST NATIONAL ADDS TO EXPLOITATION STAFF

GEORGE KING.

AN addition has been made to the First National exploitation department by the appointment, this week, of George King. The new staff member comes to his new appointment with some eight years' experience of the industry, and has established an enviable record for outside exploitation and special presentation in West End kinemas. In 1917 he joined the Fox Film Company as assistant London manager. His West End presentations include "The End of the Road," "Queen of Sheba," "Nero," "Cabiria," and others. Mr. King's duties at First National will have largely to do with West End and key city pre-release showings, whose outdoor and newspaper exploitation he will handle under the direction of the First National publicity chief.

Of a pleasing personality, young and energetic, Mr. King has proved himself popular with exhibitors and the trade generally, and goes to his new sphere of activity with everybody's good wishes.

HERO OF FALKLAND ISLANDS

TO ADDRESS TRADE SHOW AUDIENCE

AT the Alhambra, on Tuesday next, Admiral of the Fleet, Sir F. C. Doveton Sturdee, Bart., will give a short address at the trade showing of the "Victory" film. His audience will be a distinguished one. The First Lord of the Admiralty and the Members of the Board, together with Admiral of the Fleet Earl Beatty, First Sea Lord Admiral Sir Roger Keyes, and other noted admirals will be there. Quite a number of leading lights of society have accepted Admiral Sturdee's invitation to be present at the trade viewing.

Any exhibitor who has not received reserved seats for this show should communicate at once with Captain C. Y. Tucker, of the Pioneer Film Agency, Ltd., who will be pleased to arrange this.

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Oct.	9	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton.
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Oct.	10	A William De Mille Production " GRUMPY " with Theodore Roberts, May McAvoy and Conrad Nagel.
LEEDS Cinema Exchange, at 10-30 a.m.	Tue Oct.	9	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton.
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Oct	10	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton.
MANCHEST R Oxford St. Picture Hse., at 11 a.m.	Tue. Oct.	9	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton.
CARDIFF 16, Priory St., at 11-15 a.m.	Fri. Oct.	12	A William De Mille Production " GRUMPY " with Theodore Roberts, May McAvoy and Conrad Nagel.
NEWCASTLE Grainger P.H., 11 a.m.	Fri. Oct	12	A William De Mille Production " GRUMPY " with Theodore Roberts, May McAvoy and Conrad Nagel.
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Oct.	12	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri Oct.	12	An Irvin Willat Production " THE SIREN CALL " with Dorothy Dalton
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Oct.	9	A William De Mille Production " GRUMPY " with Theodore Roberts, May McAvoy and Conrad Nagel.

FAMOUS-LASKY FILM SERVICE LTD
— LONDON —

ADOLPH ZUKOR *PRESENTS A*

William De Mille

" PRODUCTION "

GRUMPY

WITH

THEODORE ROBERTS

MAY McAVOY *and*

CONRAD NAGEL

From the play by HORACE HODGES
and T. WIGNEY PERCYVAL
Screen play by CLARA BERANGER

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM ~LONDON~ HEAD OFFICE 100-110 WARDOUR ST. W.1

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Mar. 10. 1924

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Released Mar. 3. 1924

ADOLPH ZUKOR
PRESENTS

An IRVIN WILLAT PRODUCTION

"The Siren Call"

with

DOROTHY DALTON

Supported by DAVID POWELL and MITCHELL LEWIS

by J.E.NASH – Scenario by J.E.NASH and PHILIP HURN

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
– LONDON –

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DENISON CLIFT LEAVES FOR AMERICA

TO MAKE PICTURES FOR WILLIAM FOX

MR. DENISON CLIFT.

HAVING just signed a £20,000 contract with William Fox, through Mr. Louis J. Levine, general manager of the Fox Film Co., for the making of six big specials at the Fox studios in Hollywood, Mr. Denison Clift left England on Thursday last. The first picture will probably be a screen version of John Galsworthy's famous play, "Loyalties," which had such a successful run recently at the St. Martin's Theatre. Before leaving, Mr. Clift completed the titling and cutting of his last British picture, "Mary Queen of Scots." This will shortly be shown to the trade. Mr. Denison Clift is proceeding via the Far East, touching Vienna, Venice, Belgrade, Constantinople, Athens, Egypt, India, China and Japan, and will arrive in Hollywood about the middle of January. With him is Mr. R. G. Fogwell, late publicity manager of the Fox Film Company, who will assist Mr. Clift in America.

STOLL'S TO PRODUCE "SALLY BISHOP"

AN INTERESTING ANGLE

MAURICE ELVEY'S next production for Stoll's is to be a screen version of E. Temple Thurston's striking novel, "Sally Bishop," with Marie Doro in the title rôle. Curiously enough, this picture will provide the producer with an opportunity of using an idea which occurred to him a couple of years ago.

"Have you ever stood on Blackfriars Bridge," he asks, "at five minutes past six in the evening of any working day, and watched a scene which is absolutely typical of London? Below you, the misty Thames, with Big Ben and the Houses of Parliament in the background, while nearer rear those haunts of wealth and luxury, the Savoy and the Cecil. Clanging along beside you in one continuous procession are the ugly, noisy trams of the simple worker. And pouring over the Bridge in the rain is a mass of humanity coming from the toil of the City to the all-of-a-pattern residential quarters on the south side of the river.

"How interesting it would be, I thought, to take just one single soul out of that mass going home just after six, and wonder what became of her. Two years ago that idea occurred to me, and one evening when my cameraman had a few off moments, I took some shots of these very scenes, thinking that some day, perhaps, a story might come along into which they would fit.

"Lo and behold, Mr. Jeffrey Bernerd recently suggested 'Sally Bishop' and here, as I saw at once, was the very story. And it is from this angle that I propose to take the picture."

AFTER THE EARTHQUAKE

FAMOUS-LASKY REPORTS ITS JAPANESE ORGANISATION AGAIN EFFECTIVE

FAMOUS PLAYERS-LASKY in Japan have not been long in setting to work to repair the havoc wrought by the earthquake in their midst. Arrangements have now been completed for the resumption of business, according to cable advices from Tom D. Cochrane, the Paramount branch manager in Tokyo, received by E. E. Shauer, director of the foreign department. Temporary headquarters have been opened in Kobe, and those theatres which escaped destruction are again exhibiting Paramount pictures as a part of their work of keeping up the morale of the public.

Inasmuch as the Paramount offices in Tokyo were totally destroyed, the task of opening new headquarters and obtaining enough prints to resume business within two weeks after the disaster called for herculean efforts on the part of Mr. Cochrane and his assistant, R. E. MacIntyre. Many prints of the latest Paramount pictures which were about to be released throughout Japan were destroyed by the earthquake and fire. One of the first acts of Tom D. Cochrane on the reopening of cable communication with the United States was to order new film for prompt shipment to Kobe. The pictures in service outside Tokyo and Yokohama are now being distributed through the new offices in Kobe.

Reports which have reached executives of the Famous Players-Lasky Corporation tell of the heroic service rendered by MacIntyre—"Bob," as he is known to many film men in New York and other cities—in his efforts to bring help for 150 stranded foreigners in Yokohama whose lives were in great danger. With another American he walked many miles to bring assistance to the foreigners, many of whom were American, and all were saved before the fire and subsequent earthquake shocks completed the destruction of Yokohama. Manager Cochrane was with his wife and the latter's sister at a mountain resort near Tokyo at the time of the earthquake, and, after witnessing much of the destruction nearby, succeeded in rescuing his family and taking them to Kobe, where he began the task of reorganising Paramount's Japanese business.

"Dispatches from Tokyo report that one of the first acts of the Government will be to erect theatres in the destroyed cities in order that entertainment may be provided for the masses of people whose homes were destroyed, and who lost friends and relatives in the disaster," said E. E. Shauer, in discussing conditions in Japan. "Motion pictures are expected to carry a great part of the burden of keeping up the morale of the public during the rebuilding of the stricken cities, and we are doing everything in our power to co-operate in the work started by the Japanese Government. Many new pictures are being shipped, and should reach Kobe at an early date. This is another striking testimonial of the high standing of the motion picture business as one of the world's essential industries."

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SCENE FROM "DON'T MARRY FOR MONEY," A NEW B.E.F. FILM.

WHAT wives want and what they get may strike one as a subject for humour, but in the Special Universal Attraction of "What Wives Want," which European will trade show in their private theatre on Tuesday and Wednesday, October 9 and 10, at 11 a.m. and 2-30 p.m., the subject is treated seriously. In "What Wives Want," in which Ethel Grey Terry plays the title rôle, we are presented with the question as to whether wives prefer luxury and ease or faith and love. The young wife has all the luxuries provided by her hardworking husband, but because he is engrossed in money-making, she accepts the attentions of another man, who offers her "love." From a subsequent embarrassing situation she is saved by a younger sister, who risks her own reputation in the effort. It is claimed that this picture offers an interesting study of the circumstances which keep the divorce court busy.

"Dr. Mabuse" Success.

The experience of the Theatre Royal, Glasgow, with "Dr. Mabuse" should be an encouragement to all exhibitors who have not yet booked this striking picture to do so straightaway. The picture opened on Monday afternoon week (despite the handicap of beautiful weather) to packed houses, and secured a marvellous reception. The Press gave splendid reports, and

SCENE FROM "TIGER ROSE," ONE OF THE FORTHCOMING WARNER PICTURES.

Round the L

Activities and Projects

on all sides it was hailed as a terrific success. This but repeats the triumphs of the picture in other centres, Birkenhead and Egremont both reporting very big business.

"Don't Marry For Money."

An interesting production will be trade shown by British Exhibitors' Films at the Alhambra Theatre on October 19, entitled "Don't Marry for Money." The theme of the film shows the foolishness of the marriage of convenience, and tells of how a beautiful girl, who becomes a mannequin, seizes the opportunity of marrying a much-sought-after millionaire, although she has no love for him. Heading a strong cast of players are House Peters and Ruby de Remer, America's most recently discovered star. Cyril Chadwick, Lydia Knott, Aileen Pringle and Hank Mann are also in the cast. One of the most striking scenes in the film is that of a mannequin parade at an exclusive modiste's. These scenes have been photographed by a new colour process, with the result that the dresses worn by the mannequins are seen in their original shades. The flesh tints are remarkably reproduced, which greatly increases the interest and reality of the incidents.

To Film Culloden.

Captain Calvert, the film producer, left London on Tuesday with twelve assistants, six cameramen and three truck-loads of uniforms for Culloden Moor, near Inverness, to reconstruct the famous battle of Culloden for the Gaumont historical romance, "Bonnie Prince Charlie." The producer, who was a staff captain in the war, will manœuvre his two film armies in accordance with the recorded dispositions and movements of the English and Scottish troops in the actual battle, and he will also have the advice and assistance of Mr. Evan M. Barron, editor of the "Inverness Courier," an authority on the battle. With but slight changes and the erection of a memorial cairn, the battlefield is almost exactly as it was when Cumberland so decisively defeated the Young Pretender.

European Reduce Poster Price.

The European Motion Picture Co., Ltd., distributors of Universal productions, finding that exhibitors are willing to make use of "paper" in bigger quantities than before, and being anxious to encourage extended local displays, have gladly agreed to reduce their poster charges. From Monday, October 1, it has been decided that the following new scale of charges will operate for all European posters: Six-sheet posters, 2s. 6d.; twelve-sheet posters, 5s.; forty-eight-sheet posters, 15s. It will be noted that a very substantial reduction has been made in the price of the forty-eight-sheet size. The demand for the forty-eight-sheet is increasing so rapidly, and exhibitors are fast finding the big "punch" it gives to picture advertising, that European have been able to order up in bigger quantities and thus secure a reduced cost price, which they will pass along to exhibitors.

"Love, Life and Laughter's" Big Booking.

"Love, Life and Laughter," the Welsh-Pearson film which the critics have so generously praised, has already been booked by the Gaumont Co., Ltd., to over 1,200 theatres, an excep-

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ondon Trade.

of the Renting Houses.

tionally high percentage, particularly as it does not include bookings in theatres in many small towns, which will come along later. This news is double welcome because "Love, Life and Laughter" is a film which will add considerably to the prestige of British pictures and win hosts of new friends for Betty Balfour, Britain's greatest film star. The first London presentation of the film takes place at the Marble Arch Pavilion next week, and fifty big kinemas will show it later this month, with other theatres following in due course. The Gaumont Co., Ltd., are issuing to all kinemas the complete score of the musical accompaniment which was a feature at the private trade view of the film, and the two together provide a wonderfully bright and attractive entertainment.

Paying Publicity.

Publicity for pictures such as "Hutch Stirs 'Em Up," Ideal's thrill-a-minute film, is probably more successful than for any other kind of picture. Good stills, trailers, posters, etc., stimulate the imagination and result in big box-office receipts. Realising this, Ideal Films have issued an exploitation publication full of suggestions, with reprints of line and half-tone blocks, illustrations of trailers and posters, and text matter for newspaper advertising. A scheme of musical suggestions, excellently arranged, will be found most helpful. No exhibitor who is booking "Hutch Stirs 'Em Up" can afford to overlook this valuable aid to publicity.

In the same form and style as that put out for "Hutch Stirs 'Em Up" is an exploitation book for "Out to Win," Ideal's other big picture. It possesses the same features as that for "Hutch Stirs 'Em Up," and is of equal value to the exhibitor.

"The Runaway Express" Outdone.

Exhibitors with a lively memory of the "Ride on a Runaway Express" will find an even more exciting one-reeler in "A Hurry-up Excursion to Washington," made by the same producer, Lyman H. Howe. In this new film, Howe is said to have caught all the eerie cleverness and amusing trick work which thrilled so many audiences in the first picture. But instead of a train that has bolted, he has a cartoon car which makes a wild harum-scarum journey, somersaulting and leaping over and through obstacles, human and inanimate, to the famous American city. The ride, as seen by the occupants of the car, shows Washington and its approaches in all sorts of fantastic attitudes, and it all ends in the car crashing through the roof of the leading hotel and through the various storeys—leaving a path of desolation and ruin in its track. It is difficult to know whether the audience will be more amused or excited by the picture, which is one of five similar one-reelers which Ideal are putting out under the title of "Hodge-Podge." A more striking and entertaining short-feature series has never been offered to the trade!

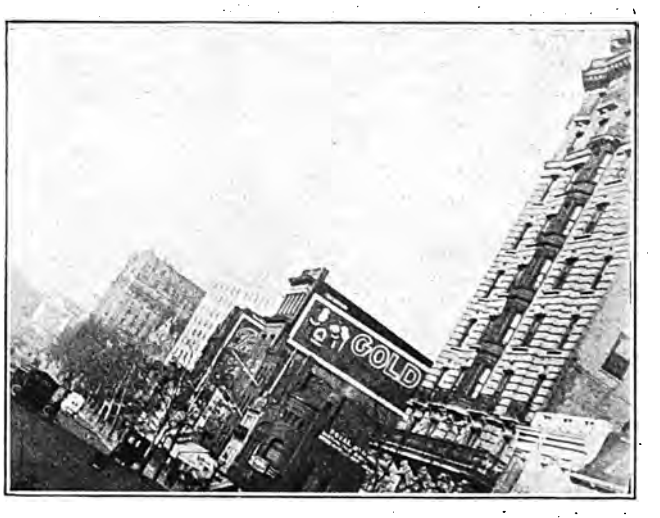
Dorothy Dalton in Irvin Willat Production.

Dorothy Dalton is the star and David Powell the leading man of "The Siren Call," an Irvin Willat Paramount production, which will be trade shown by Famous-Lasky on Tuesday, October 9, at the New Gallery Kinema at 11 a.m. The story is one of the Alaskan gold rush days, and presents the star in the rôle of a dance hall girl, a characterisation similar to that which made Miss Dalton famous on the screen in "The Flame of the Yukon." Mitchell Lewis is an important member of the supporting cast.

SCENE FROM "MEMOIRS OF A MONK," TO BE SHOWN AT THE SCALA, ON TUESDAY, AT 3 P.M.

A Romance of Poland.

A romantic and thrilling film has been made by Granger-Vita of Grillparzer's novel, "The Memoirs of a Monk." Set in the days of Poland's magnificence this swiftly moving story of passion and intrigue is one that should interest everyone. Two weary travellers obtain shelter in a monastery, and are told a remarkable story by one of the most lowly of the pious monks. This monk tells them the life story of a Polish noble, Count Starchensky, and also how this man committed a terrible crime on discovering the unfaithfulness of his wife. He was filled with remorse and built a monastery on the spot where his castle, which he had destroyed, once stood, and he himself became one of the monks. The travellers are surprised to learn that the old monk is Count Starschensky himself. This unusual film, which features Max Neufeld and Magda Sonja, will be trade shown by Granger's at the Scala Theatre on October 9 at 3 p.m.



View of a Washington street, as seen in "A Hurry-Up Excursion to Washington," one of Ideal's "Hodge Podge" pictures.

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Trade in the Yorkshire Territory.

Trade and the Watch Committee—An Exchange Facility—Trade Shows at 2s. 6d. a Reel—Corporation and Film of Leeds—Overcrowding!

From our Leeds Correspondent.

"THE various meetings and discussions with the Watch Committee have done much good in various directions," says Mr. Arthur Cunningham, "and in no direction more than in creating a better feeling between the trade and the authorities." Quite a number of smaller matters came up for discussion, and, as a result, many important matters have been adjusted. "For instance," said Mr. Cunningham, "in the past I have heard of instances, though I only know of two personally, where officers have come round and banged and opened exit doors in the middle of the screening of a film, and to the interference of the music and the annoyance of the public who have paid for entertainment," he went on. "In future that will be altered, and the Chief Constable has given orders to members of the force to go round a little quieter than in the past, and only when there is more than ordinary noise in the theatre. That is but one of several little matters adjusted."

Another Kinema Exchange Facility.

The directors of the Yorkshire Cinema Exchange beg to notify all members of the trade that any person may have the use of the trade show theatre, when not engaged, for the purpose of holding a private viewing *only* of any film at a nominal charge of 2s. 6d. per reel. All inquiries should be addressed to Mr. Moody, the secretary.

Jack Foster's Wedding.

There was an interesting wedding in Leeds last Wednesday week when Jack Foster, booking manager of New Century Pictures, was married to a Potternewton lady, Miss Doris Snowdon. Many friends in the trade attended, among them being Mrs. Northrop (viewer to the New Century Pictures), Miss Cheetham (secretary to the New Century Pictures), Mr. Parker (manager of the Leeds Coliseum), Mr. B. Barker (manager of the Leeds branch of Vitagraph) and Mrs. Barker, Mr. J. Whiteley (Vitagraph), Mr. G. Whiteley (European Motion Picture Co.) and Mrs. Whiteley, Mr. A. Bayley (Gaumont) and Mrs. Bayley, Mr. Hutchinson (New Century Film Service, Sheffield) and Mrs. Hutchinson, and Bert Marshall (manager of the Leeds branch of Wardour Films), who acted as best man. There was a reception at Elmhurst, Potternewton, after which Mr. and Mrs. Foster left for their honeymoon, which is being spent in London and Brighton. About a score of friends in the trade congregated at the station to give Mr. Foster and his bride a good send-off.

Billiards at the Capitol.

The Capitol at Meanwood, one of the finest of the Leeds suburban houses, over which Mr. John Mackenzie presides, is becoming more than ever the popular rendezvous on that side of the city now that, following the opening of a very charming café during the summer, the billiard-room has been opened. It is a fine scheme, and it is working very well. The wife and her friend just drop into "the pictures"; the husband and his friends enjoy their game of billiards. A happy arrangement. I believe a similar idea is being projected by Mr. Archer at the picture house at Garforth.

Film of Leeds "Off."

A firm of film producers recently offered to produce a film outlining Leeds's history, outstanding features, commercial enterprise and municipal attractions, if the Corporation bore the cost of production. The Finance Committee of the Corporation has declined the offer.

Jack Lennards' "Au Revoir."

Mr. Jack Lennards, the special representative of the general manager of Allied Artists, tells me that after a successful few weeks in Yorkshire he is leaving the territory definitely this week-end, and he wishes to thank all exhibitors for the kind reception he has had at their hands. "Robin Hood" is well booked in all the "key cities" and is being keenly looked forward to by the public.

An Overcrowded Kinema.

I see the manager of the Futurist at Scarborough was fined recently for allowing congestion to take place in the kinema on September 8 last. It is good to hear of a show being so overcrowded, and if it were not that it happened about the Scarborough festival time I should be all the more curious to know what film it was that achieved such results.

From All Quarters.

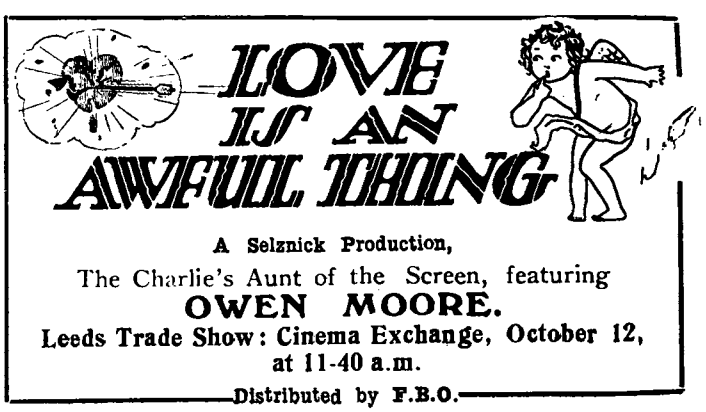
Don't forget our friend Sim White's concert at the Atlas Pictures, Kirkstall Road, to-morrow (Sunday), on behalf of the kinema trade effort for the Lord Mayor's Fund for teas for necessitous mothers, at the Leeds Babies' Welcome. And the concert at the Majestic next Sunday.

Herbert Wilcox's production of "Chu-Chin-Chew" is for trade show at the Majestic next Tuesday at 11 a.m. Don't miss it.

Charlie Thompson is handling Samuelson's latest sporting picture, "Afterglow" (a story of life's sunset), and will trade show it at the Scala next Wednesday morning.

Mr. A. Bayley, of Gaumont's, who is dealing with "Squibs, M.P.," tells me he has some wonderful publicity for this and "Love, Life and Laughter"—hand-painted stills of the latter.

Alec Tinker, of Pathé Frères, has presented Harry Davidson, the Majestic Picture Theatre organist, with a large model of Felix, the Super-Cat, along with a very charming letter, in which he says: "Your organ accompaniments to Felix have been consistently wonderful, and, I am sure, have given great delight to countless thousands of people."



A Selznick Production,
The Charlie's Aunt of the Screen, featuring
OWEN MOORE.
Leeds Trade Show: Cinema Exchange, October 12, at 11-40 a.m.
Distributed by F.B.O.

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STOLLS AND THE BRITISH FILM WEEKS

In order to assist exhibitors who are showing Stoll pictures during the British Film Weeks, we shall place half page advertisements in important provincial newspapers to announce the local picture theatres where Stoll productions are appearing.

The leading newspapers in-

MANCHESTER, BIRMINGHAM, LEEDS, CARDIFF, GLASGOW & LONDON

will tell the public that YOU are encouraging British enterprise- and helping British talent.

STOLL

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STOLLS present

"SALLY BISHOP"

From the novel by

E. TEMPLE THURSTON

featuring

MARIE DORO

AND

HENRY AINLEY

Supported by an exceptional Cast.
Produced by MAURICE ELVEY.

STOLL

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STOLL PICTURES AVAILABLE
for the All British Film Week

"BECKET"
"YOUNG LOCHINVAR"
"WIDOW TWAN KEE"
"DON QUIXOTE"
"GUY FAWKES"
"The INDIAN LOVE LYRICS"
"The WANDERING JEW"
"THE SIGN OF FOUR"
"THE STARLIT GARDEN"
"The PRODIGAL SON"
"RUNNING WATER"
"DICK TURPIN'S RIDE TO YORK"

STOLL

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Remember—

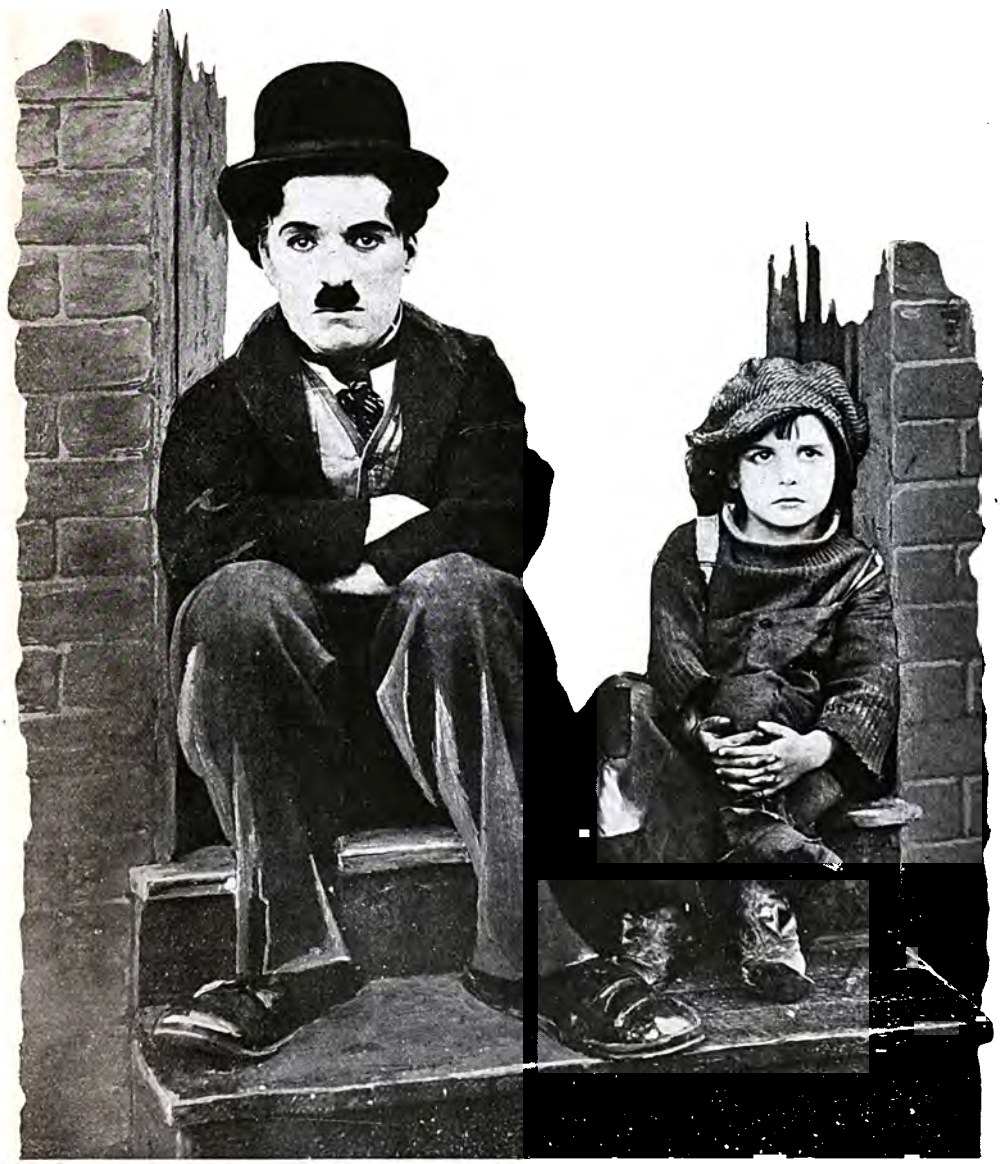
Charles Chaplin

is bringing

Jackie Coogan

First National Attraction

with him in



The Kid

Have you secured your repeat booking?

Don't delay another moment.

Pearl Films,

86-88, Wardour Street, London, W.1.

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The Memoir

A GREAT STORY OF PASSION A
POLAND'S M

With MAX NEUFELD and MAGDA SONJA

GRANGER-VITA PRODUCTION

Owned and Controlled Throu

GRANGER'S EX

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s of a Monk

ND INTRIGUE IN THE DAYS OF AGNIFICENCE

London Trade Show:

NEW SCALA THEATRE,

TUESDAY OCTOBER 9, at 3 p.m.

Provincial Trade Shows:

LEEDS:
Majestic Picture House, City Square, Tuesday October 9, at 11 a.m.

LEEDS:
Cinema Exchange, Tuesday October 9, at 2-15 p.m.

SHEFFIELD:
Cinema House, Fargate, Wednesday October 10, at 11 a.m.

BIRMINGHAM:
Scala Theatre, Smallbrook Street, Wednesday October 10, at 11 a.m.

NEWCASTLE:
Empire Cinema, Grainger Street, Thursday October 11 at 11-15 a.m.

LIVERPOOL:
Futurist Picture House, Lime Street, Friday October 12 at 11 a.m.

MANCHESTER:
Theatre Royal, Tuesday October 16, at 11 a.m.

GLASGOW:
Cranston's Picture House, Renfield Street, Thursday October 18, at 11 a.m.

CARDIFF:
Cardiff Cinema, Queen Street, Friday October 19, at 11-30 a.m.

NOTTINGHAM:
Elite Picture Theatre, Parliament Street, Wednesday October 24, at 11 a.m.

ghout the British Empire by

CLUSIVES LTD.

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The Tales o

with DAGNY SERVAES *and* MAX NEUFELD.

GRANGER-VITA PRODUCTION

Owned and Controlled throughout the British Empire by :—

GRANGER'S EX

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f Hoffmann

Offenbach's world-famous music has been arranged for the film by Louis Levy and the entire score will be available for exhibitors.

London Trade Show:

NEW SCALA THEATRE,

Charlotte Street, W.1.,

TUESDAY OCTOBER 23,

at 3 p.m.

"The Tales of Hoffmann"

is a title to conjure with!

E CLUSIVES, LTD.

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The Romance o

Exhibitors Write to-day for—

TRADE SHOW:
NEXT TUESDAY, Oct. 9.
AT THE
ALHAMBRA
Leicester Square
Admiral of the Fleet, Sir F. C. DOVETON STURDEE, Bart., will be present on this occasion.

—Trade Show Tickets to——

Distributors for the U.K. and the World

THE PIONEER FILM AGENCY LTD.,

23-27 CECIL COURT, CHARING CROSS ROAD, W.C.2.

Phone: Gerrard 2730 *Telegrams: "Wheatucke, Westrand London"*

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f H.M.S. Victory

To be Released on
TRAFALGAR WEEK,
Monday October 22, 1923.

2
REELS

The Film that was honoured by a COMMAND PERFORMANCE at Balmoral Castle, September 19, 1923.

Produced by

R. E. STRANGE & CO., LTD.,
12 LITTLE DENMARK STREET, W.C. 2.

Issued by

SAVE THE VICTORY FUND,

Chairman: Admiral of the Fleet, Sir F. C. Doveton Sturdee, Bart. *Hon. Organiser:* A. E. Carlyle, Esq.

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THE ALLIED ARTISTS CORPORATION LTD.

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)

Head Office - - - - 86-88, WARDOUR STREET, LONDON, W.1

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Victor Davis's Plea for British Films: The Ideal and the Practical—A Volcanic film from W. & F.—The Goldwyn Product—Granger Bookings.

By "THE FILM RENTER" REPRESENTATIVE

EXHIBITORS in Manchester and round about listened to an eloquent plea for British Film Week from Mr. Victor Davis on Thursday afternoon, and the resolution in favour of giving every encouragement to stimulate native productions during the forthcoming festival was carried unanimously. But not before some very pertinent things had been said by several of those present on the difficulty of interesting Lancashire audiences in British pictures. Mr. Davis dwelt on the threefold advantage which attached to the universal screening of our own films throughout the kingdom next February and March. It would be Good Business, Good Policy, and Good Patriotism. He stressed the ideal side of the campaign, while, at the same time, emphasising his opinion that if the bulk of the films put before Lancashire people depicted their own social life and drama exhibitors might have less reason to complain of bad trade.

The Improvement Must be Maintained.

In no sense, however, was his address condemnatory or critical of American films as such—in fact, the high level of merit now attained by the best of the U.S. output was cordially recognised. But he believed that, given adequate support, the British producers could do as well as anybody else, and the All British Film Week had been projected with this idea. Mr. Stephenson, the Chairman of the Manchester C.E.A., while willing to do everything in his power to forward this movement, said that, after all, the practical side of the question had to be the first consideration. Exhibitors had been cautious about booking British productions, because on more than one occasion in the past they had been badly let down by them. A great improvement was to be noticed recently—an improvement which would have to be maintained *after* the British Film Week if the trade was to continue its support. This seemed to be the general feeling of the meeting, which will be reported more fully in our next issue.

Twenty-nine Producers for Thirty-nine Productions.

Beginning with Thursday of this week, when he showed "The Spoilers" at the Royal, Mr. Oswald Cohen, of Goldwyn, announces a series of four special Goldwyn releases, the remaining three of which will be seen at the same theatre on consecutive mornings next week. These are, in order, "Three Wise Fools," on Tuesday; "The Steadfast Heart," on Wednesday; and "Red Lights," on Thursday. It should be mentioned, however, that this series is only the beginning of a long line of important productions which Goldwyn's have scheduled for 1924. In all, these amount to 39, on all sorts of subjects and by divers hands. As illustrating the varied nature of the Goldwyn output, Mr. Cohen tells me that as many as 29 different producers are represented in the forthcoming pictures, which should mean that the treatment will not be at all stereotyped. Coming shortly, too, in this attractive program is "The Green Goddess," the film version of the play by William Archer, now running at the St. James's Theatre. George Arliss, who appeared over 800 times in the play in New York, takes the leading part in the production, and is supported by Alice Joyce and Harry Morey. "The Green Goddess" bids fair to provide a *bonne bouche* for picture patrons.

Divorce and Volcanoes.

The organ player at the Gaiety on Wednesday morning appeared to be suffering unutterable agonies when his colleague with the cymbals went "all out" to illustrate the scenes of volcanic upheaval in the W. & F. film, "Is Divorce a Failure?" The "musical" interpretation of this part of the picture certainly was rather deafening, and not particularly suggestive, perhaps, of a volcano in eruption. The majority of people who see "Is Divorce a Failure?" will be introduced to several dramatic cataclysms not foreshadowed in the title of this production. (The title, by the way, asks a fairly sensible question for once, though it can hardly be said that the story itself provides a very conclusive answer). The picture is packed with dynamic happenings by land and sea, and contains at least one piquant variation on the "eternal triangle" theme, which transforms the usual trio into a quartette. In spite of many forced situations, one goes on following "Is Divorce a Failure?" with interest, if only to see how it will work out. The W. & F. branch in Manchester have in this picture a subject which will be talked about, and one, too, which lends itself well to the energetic enterprise of the instrumentalist in the right-hand corner of the orchestra. *Verb sap.*

Record Bookings for Granger's.

Something of a record has been created by Mr. R. E. Askew, of Granger's, in booking "Coster Bill of Paris" (lately known as "Ole Bill of Paris") to no less than three houses in the centre of Manchester. "The Dauphin of France" and "Love's Triumph" are also being well received by exhibitors in this district. Mr. Askew advises us that on and from Monday next, October 8, Mr. Harry Hewitt will act as outside representative for Granger's in the Manchester area, and it is hoped that exhibitors will give him every assistance possible in his new sphere.

Fifty-fifty.

Four of the leading kinemas in Manchester this week have been specialising in the ratio of fifty-fifty with British and American productions. The Royal and the Deansgate have had, respectively, "Where the Pavement Ends" and "Trouble," while "The Prodigal Son" was showing at the Winter Gardens and "Love, Life and Laughter" at the Piccadilly.

(*Continued at foot of page 36.*)

"LOVE IS AN AWFUL THING"
A Selznick Production.
Featuring OWEN MOORE.
DISTRIBUTED BY F.B.O.
THE CHARLIE'S AUNT OF THE SCREEN.
Manchester Trade Show:
Deansgate Picture House, October 9, 11 a.m.

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FULLER'S

Request the Pleasure of

The Second Richard T

AT

LIVERPOOL:

SCALA, LIME STREET,

ON TUESDAY

October 9, 1923, at 11 a.m.

All Enquiries for Lancashire, Che

FULLER'S EXCLUSIV

Telephone: CITY 2139.

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EXCLUSIVES

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MANCHESTER:

PICCADILLY PICTURE HOUSE,

ON FRIDAY

October 12, 1923, at 11 a.m.

shire and North Wales to:

ES, 38 Deansgate, Manchester

Telephone: CITY 2139.

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PLYMOUTH NOTES

BY OUR OWN CORRESPONDENT

THE last four months have been a terrible time for the amusement trade in Plymouth, was the plea of George Mudge, manager of the Savoy, Plymouth, on September 26, when summoned for the non-payment of rates amounting to £135 7s. in respect of the picture house owned by the Savoy Picture House (Plymouth), Ltd., whose offices are at 5, Great Newport Street, London. Mr. Mudge added that about three weeks ago he approached the Borough Treasurer with an offer to pay £50 down and the balance of about £85 in two short instalments. The offer was refused, and the management accordingly decided to be summoned in order to gain an extension of time. If the Treasurer had accepted the offer the amount would have been paid before now. Mr. Mudge now offered to pay the rate in two instalments, one half by Saturday, and the balance in a month's time. The magistrates, however, pointed out that there was a danger in their consenting to that procedure. They would have every ratepayer coming along and wanting the same conditions, with the result that the corporation would not have any money to go on with. They therefore made the usual order for payment.

A New Management.

Harry Knowles, who recently took over the Theatre de Luxe, at Plymouth, has now also taken the Gaiety. Both were owned by Mrs. Lowe and her son, Cecil, and for several years they have run both houses. The de Luxe was one of the first, if not the first, kinema opened in Plymouth, and Harry Knowles had a long run there as manager. Then he went to manage the old St. James's Hall when it was acquired by a London firm, who subsequently sold it to one of the associated companies of Bicolour. He continued to manage the hall until it was demolished to make room for the sumptuous Savoy. He then left the town and for some considerable time has been managing a house in Gloucester. A few months ago he leased the Theatre de Luxe, thus, in effect, returning to his first love, though Mrs. Knowles and her son have really been running it. Now Harry has leased the Gaiety he will take up his residence in Plymouth and devote his whole time to the two houses. So far he has been dividing his time between Plymouth and Gloucester, but he is now giving up his managerial duties in the latter city. His many friends in Plymouth wish him luck in his new venture.

"MIRIAM ROZELLA"

SERIAL ENDED, AND FILM UNDER WAY

BEFORE the serial story, "Miriam Rozella," was concluded in the "Daily Mail" last week, the film production was well under way at the Alliance Studio, St. Margaret's-on-Thames. It is being done in elaborate style by the Astra-National Productions, Ltd., and regarding the artistes interpreting Mr. Farjeon's striking characters, the scenes built, the costuming and every detail of the production, every reader of the story may expect to find his ideas of the spirit and environment of the story fully preserved in the film. Mr. Sidney Morgan has made the screen adaptation, and is the director in charge of the production, the screening of which will be eagerly looked forward to by thousands.

A quite remarkable cast has been assembled, the leading members of which are: Moyna Macgill as Miriam Rozella, Ellaline Terriss as Mrs. Rozella, Henrietta Watson as Lady Laverock, Gertrude McCoy as Kate Davenport, Mary Brough as Sarah Young, Marie Vinten as Olive Randolph, Owen Nares as Randolph Randolph, Ben Webster as Lord Laverock, Russell Thorndike as Crewe Stephens, Gordon Craig as Cecil Rozella.

"Miriam Rozella" will prove one of the most ambitious productions from a British studio, but not merely as spectacle. The chief emphasis in this film will be on a fine human and dramatic story with appealing characters.

"THE BELOVED VAGABOND."

In Carlyle Blackwell's admirable film version of William J. Locke's novel, "The Beloved Vagabond," which is to be shown for the first time on October 22, at the Palace Theatre, the titles, wherever possible, are direct quotations from the author. In this way, it is said, much of the whimsicality and delicate pathos which won such universal popularity for the book has been successfully retained in the film.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

ROUND THE MANCHESTER TRADE—*Continued.*

Mems. of the Moment.

The second Richard Talmadge production will be shown by Fuller's Exclusives at the Scala, Liverpool on Tuesday, and at the Piccadilly, Manchester, on Friday next. Both shows at 11 a.m.

* * *

An excellent sheaf of bookings has already been recorded on "Stolen Moments," the Rodolph Valentino film advertised by the Clarion Film Agency in this journal last week. The Imperial Playhouse, Bolton, took it for three days and kept it for six; it is booked to the Futurist, Manchester, to Mr. Ogden's halls, and to leading theatres in Ashton-under-Lyne, Darwen and several other Lancashire centres.

* * *

Exhibitors should note that the new regulations under the Cinematograph Act will be enforced on present licence-holders from April, 1924, and upon all new licence-holders from the date the new licences are issued.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55-0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,

105/7 Corporation Street, Manchester.

'Phone: 9023 City. N. Manager: E. W. HORDER

LONDON: 91, Shaftesbury Avenue, W.1.

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"TEMPTATION"

A film that means

TONS OF MONEY

for Showmen.

The sumptuously staged drama that won such whole-hearted praise from every quarter.

London Release Date:
December 31, 1923.

Starring

Eva Novak and Bryant Washburn

Western Import Company, Limited
86-88 Wardour Street
London——W.1.

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"Jacqueline"

Starring
Marguerite Courtot and Lew Cody

or "Blazing Barriers"

The greatest story ever written by

James Oliver Curwood

London Release date: January 14, 1924

Contains the most stupendous forest fire ever screened

Freign rights Controlled by Arrow Film Corporation

Western Import Co. Ltd.
86-88 Wardour St. W.1.

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"Lost in a Big City"

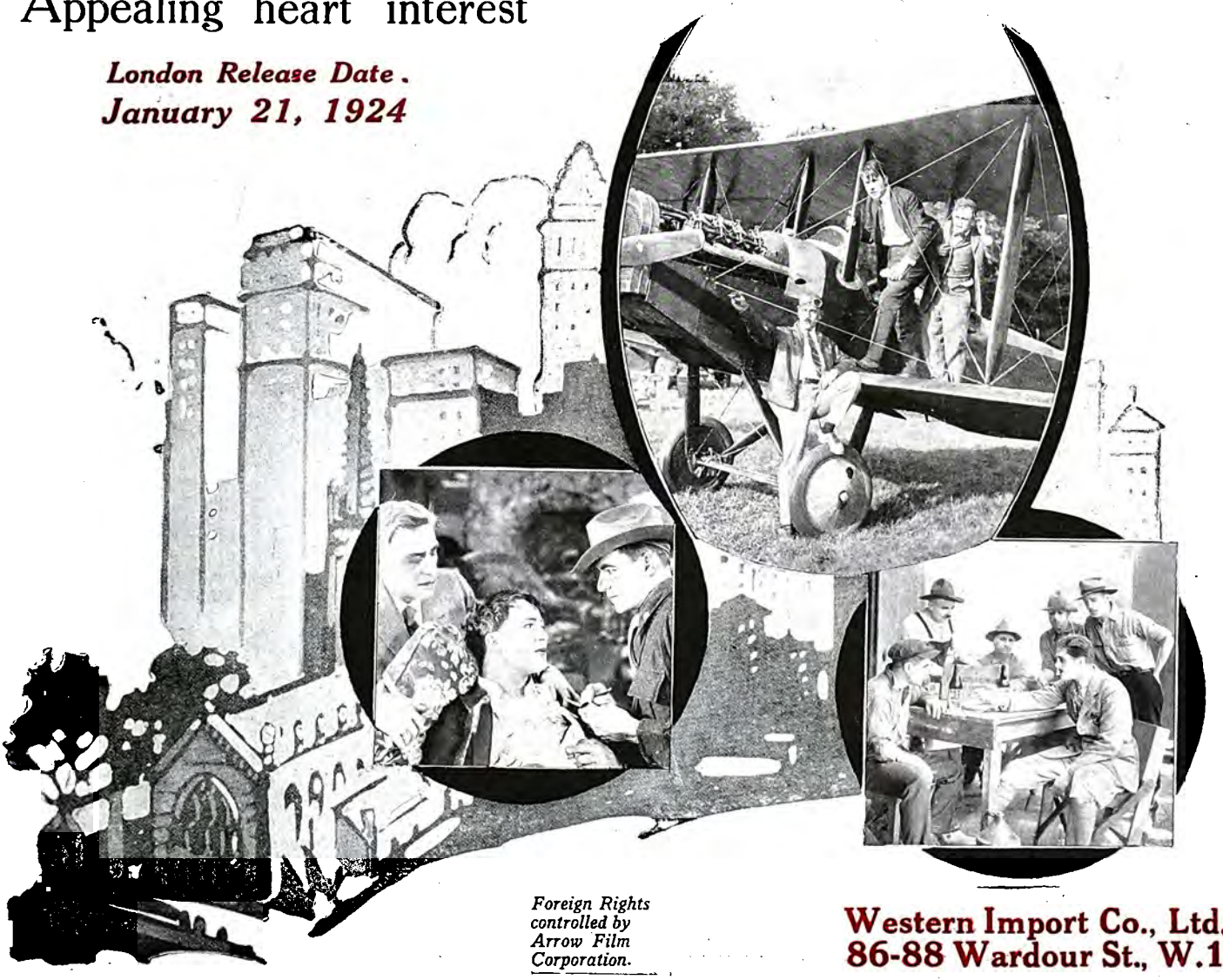
Starring

John Lowell & Baby Ivy Ward

Suspense
Sensation
Tense drama
Appealing heart interest

A wonderfully produced screen version of the popular stage success

London Release Date.
January 21, 1924



Foreign Rights controlled by Arrow Film Corporation.

Western Import Co., Ltd.,
86-88 Wardour St., W.1.

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"Man and Wife"

With
Gladys Leslie
Norma Shearer
Robert Elliott

London Release date: February 11, 1924

You want a drama that is different—something to inspire curiosity and compel interest.

Show this powerful and original story of a strange problem

Foreign Rights Controlled by Arrow Film Corporation.

Western

86-88, War

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"The Broken Violin"

London Release date: February 25, 1924

With
Reed Howes
Zena Keefe
Dorothy Mackaill

Love, thrills and adventure—
a sensational and appealing
story of intrigue and romance.

A certain winner for any programme
any time anywhere

Import Co., Ltd.,
dour Street, W.1.

Foreign Rights Controlled by Arrow Film Corporation.

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Kinema Activities in Liverpool Area

Managerial Changes—Pioneer of Bootle Pictures—Film of a Popular Wedding—Dances at the Exchange

From our Liverpool Correspondent

IN connection with the British Film Week arrangements were made for Mr. H. Victor Davis to attend the monthly meeting of the North-Western Branch of the C.E.A. at Liverpool to address the members, and also to answer any questions that might be raised. Mr. Davis is a delegate to the General Council, representing the South Wales and Monmouthshire Branch, and, to quote the words of the circular which Mr. G. Dudley West (North-Western Branch secretary) issued in reference to the matter, Mr. Davis "has been appointed by the British National Film League to visit the branches of the C.E.A. and attend other meetings to urge the observance of British Film Week on all exhibitors." One of the many items appearing on the agenda of the North-Western Branch was "consideration of barring clauses for the British Film Week."

Haydock Show Changes Hands.

Mr. Percy Tonge, who is well known in kinema circles in Liverpool and district, has become proprietor of the Haydock Picturedrome, which has been closed for a considerable time. The reopening of the kinema was announced for last Monday evening. The management will henceforth be under Mr. Tonge's personal supervision.

Bootle's Picture Pioneer.

Mr. Tom Allinson, who has been manager of the Imperial Kinema (formerly the Sun Hall), Stanley Road, Bootle, for the past three years, is taking up a new position. The Imperial is now under the direction of Mr. George Prince, who is described as "Bootle's Picture Pioneer." Mr. Prince was for a considerable period licensee of the Imperial under its former name. One of his first acts in his new capacity has been to give Mr. Wally Wright charge of the musical portion of the program.

Satisfaction with an Ideal Play.

The Ideal Film, "The Grass Orphan," which was recently released in the Liverpool area for public presentation, had successful runs last week at the Trocadero, New Brighton, and the Marina, at the southern end of the Wallasey Borough. So favourably impressed were several patrons of both houses that they afterwards 'phoned Mr. F. W. Ingram, Liverpool manager for the Ideal Company, to express the pleasure they had derived from the film.

Screening of Miss Dovener's Wedding.

On Thursday morning a numerous and interested audience assembled in the Palais de Luxe to witness the screening of a film depicting scenes at the wedding, on the previous Saturday, of Miss Doris Dovener, daughter of Mr. J. H. Dovener, of the Palais de Luxe and many other kinemas in different parts of the country. The picture had been taken by Gaumont's; it was in the neighbourhood of six hundred feet in length, and an outstanding feature of it was the number of representative members of the kinema trade whose photographs appeared on it.

A Change Over.

Mr. Rex Dooley has, I understand, been transferred from the management of the Everton Electric Palace to that of the Palais de Luxe, and Mr. Charles Forder has gone from the Palais de Luxe to manage the Everton hall. Both kinemas belong to the same proprietors.

New Era for "Pa" Gilchrist.

Mr. J. E., more popularly known as "Pa," Gilchrist, who was a member of the Hepworth Film organisation, and is now Lancashire representative for the New Era Films, Ltd., was due to visit Liverpool yesterday for the purpose of holding a trade show at the Palais de Luxe of "The Secrets of Nature" films which he is handling at present. He is meanwhile transacting business for the Era Films at the old Hepworth establishment, 12, Cannon Street, Manchester.

Boxing and Pictures.

It is understood to be the intention of Messrs. Blundell and Selig to inaugurate a boxing saloon adjoining their kinema, the St. James's, in Hightown, near Liverpool.

Fox Trade Shows.

On behalf of Fox's, Gordon Dartnall, their Liverpool manager, announces that each Tuesday, from the 9th inst. up to and including November 20, trade shows will be held at the Futurist. There will also be private views of super-productions on the 15th and 22nd inst. Bookings are being effected at a gratifying rate of the first Japanese earthquake film, which will be released to the trade on the 11th inst.

Dances at the Exchange.

The annual meeting of the local Kinema Exchange has been unavoidably postponed, but when it is held, which will be at an early date, I have authority for stating that the report to be submitted will show the enterprise to be in a much more flourishing state than has ever been the case previously. The Sunday evening dances, which proved so popular a feature of the social life of the Exchange last winter, have been recommenced, and bid fair to attract as much patronage as they did last season. They are held in conjunction with the local branch of the Actors' Association; the average weekly attendance of about fifty includes many actors and actresses

(*Continued on next page*).

"LOVE IS AN AWFUL THING"
A Selznick Production.
THE CHARLIE'S AUNT OF THE SCREEN
Featuring OWEN MOORE.
Liverpool Trade Show:
Scala Super Cinema, October 11, at 11 a.m.
DISTRIBUTED BY F.B.O.

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Trade Movements in the Midlands.

"The Triangle"—New Harborne Manager—Further Changes—A European Note—Among the Renters

By our Birmingham Correspondent

MONDAY next will see yet another modernised surburban kinema available at Birmingham, for that is the date fixed for the opening of the Triangle Cinema, Gooch Street, which takes the place of the old Pringle's Palace. The latter was closed in 1918, as the Justices regarded it as out of date. Its successor will not only meet the full requirements of the Magistrates, but will be found to possess several remarkable features. Triangular in shape, it accommodates 600 people, and Mr. J. L. Lyons and his co-directors are convinced that the special arrangement of the seats in the auditorium will provide a perfect view from any point. The screen is erected in the apex of the triangle, and the seats run in concentric arcs, rising in steps across the whole width of the hall. By this means there is ample room under the seats at the rear for a well-appointed crush hall for about 400 waiting patrons.

Novel Features.

In addition to its unusual shape, the Triangle represents an experiment in what is believed to be a new system of lighting so far as British kinemas are concerned. Light colours have been used for internal decorations, and it is believed that the light reflection from the walls and ceiling, together with the massed lamps at the rear of the hall, will be sufficient to illuminate the auditorium efficiently. All points of light along the centre and the sides of the building have been eliminated. Last, but not least, the patent screen is fitted with shadow-boxes, which give a stereoscopic effect. Mr. Charles Dyke, formerly assistant manager of the Newtown Palace, has been appointed to control the Triangle, while the orchestra will be under Mr. G. H. Austin, musical director of Lewis's Café, Birmingham.

New Harborne Manager.

The removal of Mr. H. Clarke from Birmingham to Ashby-de-la-Zouch left a vacancy at the Harborne Picture House, Birmingham. This popular suburban hall is now in charge of Mr. H. E. Jordan, who, until recently, was in charge of the St. George's Hall, West Bromwich. Prior to going to St. Georges, Mr. Jordan had charge of the Gem Cinema, Gillingham (Kent), and before that the Hippodrome, Blackpool.

Further Changes.

Further changes have occurred on the renting side of the trade in Birmingham. Mr. T. E. Dugmore, for so long outside representative for Jury's, under Mr. Bernard Cresswell, has severed his connection with that firm. Then Mr. J. J. Norfolk, of Midland Independent Renters, Ltd., no longer has the asistance of Mr. H. Bernow, who was formerly with the European Company here. Mr. G. L. Moore, who formerly covered the Potteries, Leicestershire, and Northampton, for the Ideal Company, will, in future, travel the whole of the Midlands, having sole charge of the booking of the wonderful variety of short stuff this company are now offering.

A European Note.

Mr. B. Dade, who now has charge of the Midland interests of the European Company, is a stranger here, but exhibitors will find in him one who has had a wide experience of the trade. Starting with the Gaumont Company in London, he opened and controlled for a time their Leeds Branch. When the Fox Company decided to invade the Yorkshire territory, he successfully inaugurated a depot for them and continued in charge of it for eight years, when he transferred his affections to the European Company in the same town. He is doing excellent business with the first series of "Baby Peggy" comedies, and will shortly announce particulars of "The Merry Go Round," which is described as a mad whirl of love, life, and luxury.

Among the Renters.

Mr. J. J. Cooper (Famous-Lasky) made capital out of Birmingham's latest road traffic fad. John Bright Street, where the Futurist is situated, has become a one-way traffic thoroughfare, and in a striking position Mr. Cooper unfurled a banner boosting the Paramount feature, "Manslaughter." It read "Drive Slowly, "Safety First," "Manslaughter."

Mr. M. Lawton, of the Wardour Film Co., has a busy month in front of him. On Tuesday next (9th) he commences a new series of trade shows, when he will screen at New Street Picture House the Robertson Cole production, "Divorce," featuring Jane Novak. Other outstanding productions in the series are "Crashing Through" (Harry Carey); "In the Name of the Law," and "Can a Woman Love Twice?" (Ethel Clayton).

Mr. D. M. Robertson, who recently took over the management of the Regent Film Co.'s Birmingham Branch, states that his next feature, "The Wolf of Tibet," will be screened to the trade at New Street Picture House on the 19th inst.

Mr. C. H. Sanders, of Associated First National, has just returned from a holiday at Torquay. He and Mr. Ralph Solomon are both busy handling the Jackie Coogan pair, "Circus Days" and "Daddy."

Victory Motion Pictures are now offering the first two Richard Talmadge features, "The Unknown" and "The New Reporter." Mr. Ballon reminds exhibitors that "Woman to Woman" is scheduled for release during the National Film Week.

KINEMA ACTIVITIES IN LIVERPOOL—*continued.*

who happen to be fulfilling engagements in the town; a nominal charge is made for admission, and the music is provided by a small jazz orchestra.

Allied Artists' Conference.

At the Allied Artists' Conference in London last week-end the Liverpool Branch was represented by the manager, Mr. Tom Griffin, and the North Wales representative, Mr. Alf. Hemming.

More Music.

The latest departure on the part of the proprietors of the recently-opened Casino Picturedrome, at the junction of Kensington and Shiel Road, Liverpool, has been to augment their orchestra, which is now under the personal direction of Mr. Frank Stokes, a well-known local musician, who has been actively associated with the entertainment life of the Merseyside for several years.

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A Showman's Picture *for* Showmen

FOR YOU MY BOY

The Heart-gripping Sensation of the year with an ALL-STAR American Cast

*"**For You My Boy**" is replete with human interest and heart throbs, a sensational drama of emotional realism, based on that tense dramatic theme of **Fatherlove.** It is a picture that every mother and father will want to see because it will bring home to them, with the force of vivid circumstance, the oft neglected blessing of their own children.*

PROVINCIAL SHOWS:

BIRMINGHAM: Picture House, New St., Sunday October 7, at 7 p.m.

CARDIFF: Kinema Exchange, Friday October 12, at 3 p.m.

GLASGOW: Picture House, Sauchiehall St., Monday October 15, at 11-15 a.m.

SHEFFIELD: Albert Hall, Wednesday October 17, at 11 a.m.

LEEDS: Cinema Exchange, Friday October 19, at 3-15 p.m.

LIVERPOOL: Prince of Wales, Wednesday October 24, at 11 a.m.

MANCHESTER: Gaiety, Friday Oct. 26, at 11 a.m.

NEWCASTLE: Stoll Picture Theatre, Tyne Street, Wednesday October 31, at 11-15 a.m.

GENERAL KINEMA FILMS, LTD.,

197 Wardour Street, London, W.1.

Telephone: Regent 3000, 3001. *Telegrams: "Nunbeter, Westcent."*

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"M' LORD O' THE WHITE ROAD."

Granger's Exclusives are confident that in their forthcoming picture, "M' Lord o' the White Road," they have a second "Call of the Road." The above illustrations show scenes from the picture, which stars such well-known artistes as Victor McLaglen and Marjorie Hume.

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DISTINCTIVE PICTURES CORPORATION *presents*

THE STEADFAST HEART

With MARGUERITE COURTOT, MARY ALDEN,
WILLIAM B. MACK AND JOSEPH DEPEW.

A Goldwyn three months release.

LONDON TRADE SHOW: EMPIRE THEATRE, LEICESTER SQUARE, TUESDAY, OCTOBER 9, at 11 a.m.
LEEDS TRADE SHOW: CINEMA EXCHANGE, TUESDAY, OCTOBER 9, at 11-40 a.m.

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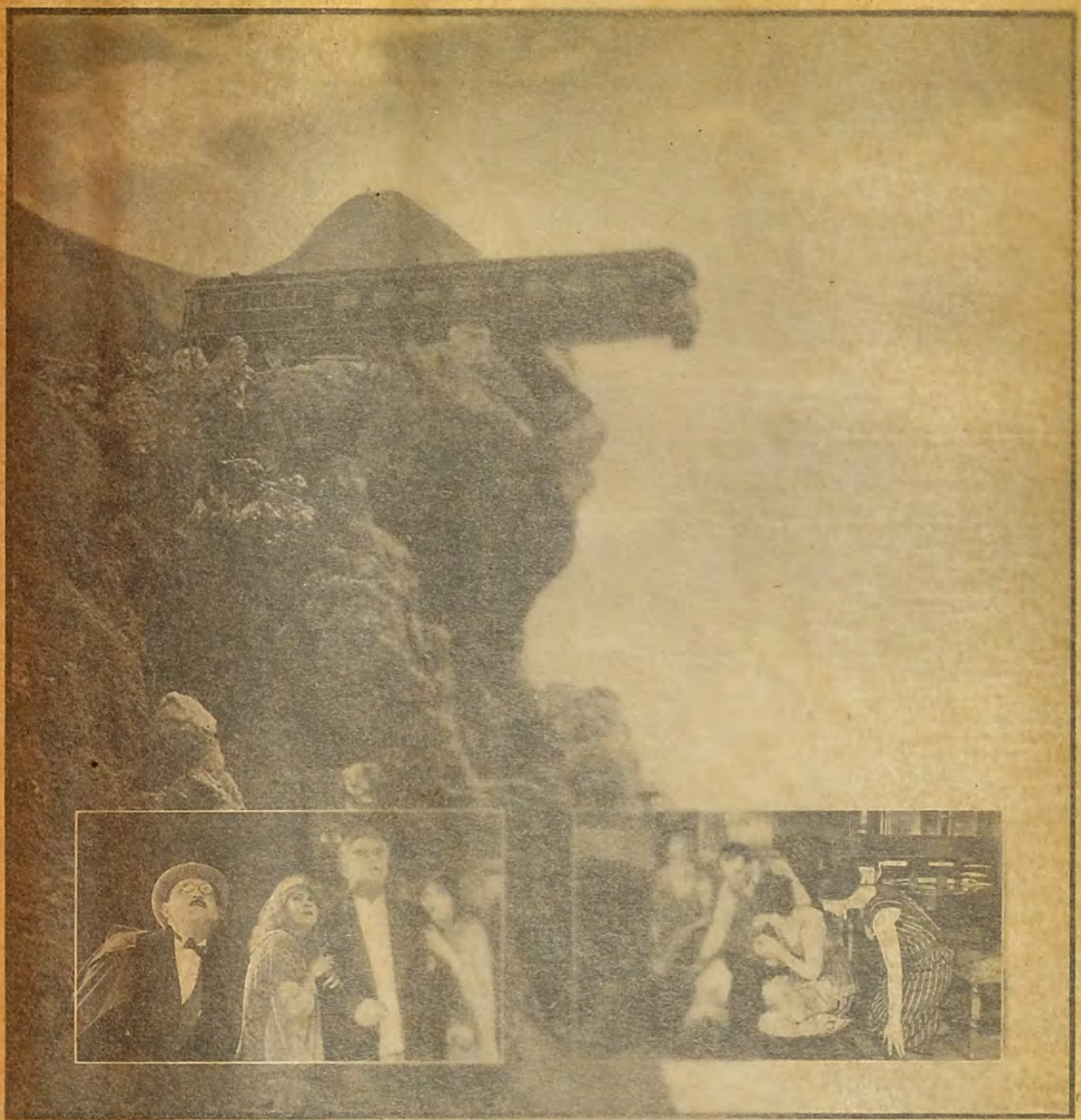

LONDON TRADE SHOW: EMPIRE THEATRE, LEICESTER SQUARE, WEDNESDAY, OCTOBER 10, at 11 a.m.
MANCHESTER TRADE SHOW: THEATRE ROYAL, FRIDAY, OCTOBER 12, at 11-15 a.m.

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The Clarence Badger production

RED LIGHTS

With ALICE LAKE, MARIE PREVOST, JOHNNY WALKER and RAY GIFFORD.

A Goldwyn three months release.

LONDON TRADE SHOW: EMPIRE THEATRE, LEICESTER SQUARE, WEDNESDAY, OCTOBER 10, at 11 a.m.
MANCHESTER TRADE SHOW: THEATRE ROYAL, FRIDAY, OCTOBER 12, at 11-15 a.m.

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"It Will Pack Your House!!"

Says "The Motion Picture News"

Jackie Fiddles About in "DADDY"

SOL LESSER presents

JACKIE COOGAN

IN HIS LATEST OFFERING

"DADDY"

Directed by
E. MASON HOPPER.

HERE'S a story of a modern Dick Whittington, who ran away to find a fortune and found a daddy as well. It's packed with pathos and just those moments that make any audience love the wonder child so much.

"EVERY KID WILL WANT TO SEE IT—AND EVERY DADDY TOO!"

RELEASED NOVEMBER 19

A FIRST NATIONAL PICTURE

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PROUDLY OFFERED AS

THE YELL OF THE YEAR!

TIE down everything loose! They're Here!! Here with a helter-skelter whirlwind of impish pranks and Kid-made laughter that will make your audience yell like two-year-olds. There's a tear too—but the kind you love to shed.

J. K. MACDONALD

presents

"PENROD AND SAM"

"I'll show you who's Boss o' this 'ole gang."

"The orfullest kids in town, played by the greatest kids in the world."

BOOTH TARKINGTON'S

Grand Epic of Boyhood Days and Ways.

Directed by WILLIAM BEAUDINE,

With BEN ALEXANDER JOE BUTTERWORTH
BUDDY MESSENGER GLADYS BROCKWELL
MARY PHILBIN GARETH HUGHES

TRADE SHOWS:

LONDON	...Own Theatre	Tuesday Oct. 9	11 a.m. & 2-30 p.m.
		Wednesday Oct. 10	2-30 p.m.
BIRMINGHAM	...Own Theatre, 1-5, Hill Street	Sunday Oct. 14	7 p.m.
		Tuesday Oct. 16	11 a.m. & 3 p.m.
BRISTOL	...Own Theatre, 70, Park Street	Sunday Oct. 21	3 p.m.
LEEDS	...Own Theatre, Bardon Chambs., King Street	Thursday Oct. 18	11-15 a.m. & 2-30 p.m.
NEWCASTLE	...Own Theatre, 134, Westgate Rd.	Tuesday Oct. 9	11-15 a.m. & 2-30 p.m.
GLASGOW	...Own Theatre, 10, Bothwell St.	Friday Oct. 12	11 a.m.
MANCHESTER	...Own Theatre, Orme Buildings, The Parsonage	Wednesday Oct. 17	11 a.m. & 2-30 p.m.

Released March 24, 1924.

A FIRST NATIONAL PICTURE

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SCENE FROM " SQUIBS, M.P."

Grumpy.

A brilliant screen version of well-known play.—Film acting at its best.—Splendid part for Theodore Roberts.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, March 10, 1924.

THOUGH not put out with any flourish of trumpets, or heralded by any special superlatives, " Grumpy " may be said at once to be one of the very best pictures that Paramount have ever released. Given an actor who could invest the part created by Cyril Maude with the requisite amount of sly humour and genial cunning it would, perhaps, have been a difficult matter to make a failure of " Grumpy " on the screen. For all that, the film version in less capable hands might have registered a far less brilliant success than is here achieved. " Grumpy " is one of William de Mille's most meritorious triumphs, while it also shows us (what we had never had such a good opportunity of realising before) that in Theodore Roberts the screen possesses probably the finest creator of an " old man's " part who has yet arisen in this form of entertainment.

" Grumpy " is an " everyman " film—by which we mean that it will be instantly appreciated by all sorts and conditions of men. The play on which it is based appealed at once to the sympathies of the public on account of its ingenious plot and attractive characterisation. It is safe to say that the picture will do no less. If one figure stands out—that of old " Grumpy " Bullivant himself—all are interesting figures engaged in an interesting story. The whole film cast plays up well to the central character and brings out every detail, both grave and gay.

SCENE FROM " GRUMPY."

The story is too well known to need elaborate recital, but the main outline may be sketched in. " Grumpy " is a retired criminal lawyer, very human, but also very deep. His granddaughter, Virginia, is in love with Ernest Heron, employed on important commissions by a firm of diamond merchants. One of these commissions is to go to South America and bring home a valuable gem for delivery to his firm in London. Jarvis, a jewel thief, reads of this in a newspaper. He is anxious to get possession of the diamond, and gets himself invited to Bullivant's country house. He sends a wireless message to Ernest in the name of Ernest's firm instructing him not to report at the firm's office until the morning following the ship's landing. Jarvis is certain that the intervening evening will see Ernest at the Bullivant home, the diamond with him. His conjecture proves correct, and, that night, Jarvis, disguised, attacks Ernest, knocks him unconscious and steals the jewel. But, being a guest, he does not immediately abscond; instead, he rouses the household and informs them that he has discovered Ernest lying in a wounded condition. There appears to be no clue to the assailant, but, unfortunately for himself, Jarvis, by his own action, has already put a valuable bit of evidence in the hands of the first person clever enough to perceive it.

This clue is no stronger than a hair, but it serves. It is a veritable hair, in fact, a woman's hair, bound round the stem of a flower. Both men had been wearing a gardenia at the time of the struggle. Ernest's had been given him by Susan, the maid, who wound a hair round it before fastening it in his buttonhole. In the tussle this flower is dragged out of his coat and falls to the ground, while Jarvis's gardenia is snatched from him by his victim, and is found later clutched in his hand. Jarvis, missing his own flower, returns to the room, before rousing the household, sees the other gardenia on the floor, picks it up and transfers it to his buttonhole. That is the beginning of his undoing. It is not long before the keen eye of " Grumpy " is on the look-out for the flower Ernest was wearing—the circumstances having been divulged to him by the maid. When " Grumpy " gets busy on the scent we feel that the villian's fate is sealed. In a splendidly played scene in Jarvis's rooms, " Grumpy " stalks his prey and traps him into making the very move which the old lawyer needs for " game." The diamond is finally discovered packed neatly away in the heel of the thief's boot.

Throughout, the dodges and tantrums of the wily " Grumpy " —his subtlety in trapping the crook, and his comic outbursts of wrath when anything goes awry with his own physical comfort—are the chief visual features of the production. In this part Theodore Roberts is at his best, and the play is worth seeing for his performance alone. But all are good, and if we had to single out for any special praise we should mention Conrad Nagel as Ernest, Casson Ferguson as Jarvis, and Bertram Johns as his valet, Kebel. " Grumpy " is, in a very special sense, a film for " universal " booking. It enhances the reputation of Famous-Lasky, and is a credit to the art of motion pictures as a whole.

Review of Ne

All About This

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w Productions.

Week's Pictures.

Squibs, M.P.

RELEASED BY GAUMONT.

(WELSH-PEARSON PRODUCTION.)

Length, Six Reels.

Release Date, January 21, 1924.

THERE is a quality of attractive audacity about the acting of Betty Balfour which gives to any photoplay in which she participates something above and beyond what is planned by scenarist and producer. It is present in this latest Squibs picture, as it was in the earlier pictures of the same name, even if in the earlier parts of the present picture it finds fewer opportunities for display. In fact, George Pearson seems hardly to have got a tight hold of the Parisian scenes which open the picture, and relies in many places upon incidents that are a trifle vulgar. This is the case with many of the scenes in which Irene Tripod figures as Fitzbulge, and Squibs' light airiness comes in much too infrequently to keep the effervescent quality up to the desired standard. It is with the election for M.P. that the picture moves on most attractive lines, and the speeding of the picture far above normal in order to give the impression in Squibs' mind of the hurry of election day, brightens and gives vivacity to the picture at this point. Later, in the haunted chamber scene, although some ingenious little touches are introduced, the film develops all the characteristic of wild, impossible farce. This is not to say that the picture will not be a big success, but that it misses in various places the sustained gaiety which characterised the earlier Squibs, and this, notwithstanding the fact that throughout there are subtle touches in production which are admirably introduced.

As a continuation of the "Calcutta Sweep" picture, "Squibs, M.P.," opens in Paris at the close of the week's holiday with Squibs' sweetheart, P.C. Lee, returned to duty. Squibs goes shopping, loads her father with purchases, buys "undies" which she tries on, discreetly hidden behind a mirror, with some tricksiness. Father, tiring of waiting, goes off with Honeybunn, secretary to Miss Fitzbulge, and later becomes almost captured by the lady as a husband. Miss Fitzbulge runs a milk business, and has Parliamentary aspirations. Squibs opens an opposition milk business, and sets her husband up as the opposition candidate to Miss Fitzbulge. But father spoils the candidature of P.C. Lee by corrupt practices, and Squibs sets up as candidate, ultimately winning the election. The following scenes show Squibs in the House of Commons, making her great speech on battleships versus babies, visiting the country castle of the Diver-Diver's and seeing the family ghost, the last-named scenes being ingeniously contrived and full of hustling farce.

Of the acting (leaving Betty Balfour for the moment), Hugh E. Wright's Sam Hopkins makes an effective foil for the vivacity of Squibs. His obvious discomfort when dressed in Parisian "posh" clothes, and when imprisoned as an employee of the milk business, his efforts to win the election, and his dislike of the presence of the valet in the Diver-Diver's country castle, exhibit a type of humour in striking contrast to the tricksiness of the chief character. Frank Stanmore's Horace Honeybunn provides the heavy humour of the piece, and Irene Tripod its heavy farce. Betty Balfour cannot be adequately dealt with within the limits of a review. One has to see her in the Parisian gown, marching from the modiste's with the gait of a drum major (to mention but one of the scenes), to realise her skill, and throughout the picture she is ever introducing those subtle little touches which the observer must be on the alert not to miss.

The crowd outside the Scala Theatre at the trade show of "Squibs, M.P."

There need be no question as to the success which lies before "Squibs, M.P." It will win through everywhere.

Is Divorce a Failure?

A series of well-staged scenes which do not bind themselves into a convincing story.

RELEASED BY W. & F.

Length, Six Reels.

Release Date, February 11, 1924.

IT cannot be said that this picture answers the question set out in its title, for with but a little alteration of one or two of the very early scenes it need not suggest divorce at all. It principally concerns three men and a woman ship-

SCENE FROM "IS DIVORCE A FAILURE?"

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REVIEW OF NEW PRODUCTIONS—*Continued*

wrecked on an otherwise uninhabited island—a quadrangular rather than a triangular drama. One of the men is the woman's divorced husband, but why divorced does not enter into the story. In the struggle for possession of the woman there are shipwreck and panic, knife and fist fights, while encounters with sharks and an eruptive volcano enter into the story so abruptly as to make one regret that continuity was not better supervised in the making of the picture. Sub-titles, too, might be given considerable attention.

The story opens with the family solicitor, who draws up the divorce document, advising each party in turn to take a sea voyage, and suggesting the same ship. The ship is wrecked, and the husband, wife, and a lover, and afterwards a lustful steward, are washed ashore. The two men make an attack on the husband, and while they are fighting the volcano, Pele, "takes a hand," to quote the sub-title, but it is difficult to see what beneficent—or maleficent—part it takes in the story. Through a typhoon comes the rescue ship, and upon arriving at home husband and wife are reunited.

The best scene in the play is that depicting the panic aboard ship when she strikes. In ordinary shipwreck accounts stress is usually laid upon the orderliness of all concerned, but if that orderliness were absent, then the scene in this play would accurately depict the frenzy of the passengers. The fight with sharks is exciting, but one feels it contributes very little to the story, and the eruption gives one the impression of being very artificial. These scenes, which should make for thrills, fail largely because they are so unconnected each with the other. in spite of the same characters taking part in each.

Leah Baird, who is also the adapter of the story to the film, takes the part of the wife, Carol Lockwood, and manages through all the devastating experiences she undergoes to look as though she had just stepped out of her boudoir. Richard Tucker is the husband, Walter McGrail the lover, and Tom Santschi the steward.

Photography is good, particularly so in the shipwreck scenes, and the best has been made of the shark fighting scenes. In halls where audiences are not over critical this picture might be received as a useful contribution to an average program.

Rags to Riches.

Wesley Barry in a good average production that is an excellent vehicle for the young actor.

RELEASED BY F.B.O.

Length, Six Reels.

Release Date, December 31.

"RAGS TO RICHES," one of the Warner Brothers' productions which F.B.O. screened on Friday last, is a picture obviously written to give young Wesley Barry the fullest opportunity of displaying his undoubted screen talent. This young, freckled faced actor, as the son of millionaire parents, who wants to become a regular boy and runs away with a burglar living a life of freedom and adventure, is eminently suited to Barry's peculiar abilities, and he takes full advantage of the many opportunities offered him to put up an excellently acted performance.

The story in brief is as follows: Marmaduke Clarke, only child of the Blakewell-Clarkes, longs to be a regular boy, and as a result becomes embroiled in a fistic encounter with a gang of youngsters. Marmaduke is keen for exciting adventure, and as he is engrossed in a novel, a burglar enters his room. The delighted lad loses no time in proposing to show the crook where the valuables are hidden in return for the privilege of seeing the safe blown. While Marmaduke leaves to find a flashlight, the burglar escapes by the window. The boy immediately follows in his diminutive roadster, and trails the man to his den—the hiding place of notorious crooks of which the thief, Dumbell, is presumably a member. Next morning a large reward is offered for the boy. Zollani, the leader, plots to get it, but Dumbell beats him in a fight and departs, taking Marmaduke with him.

In rags, both tramp along the highways, and once narrowly escape death when they are obliged to plunge into the river below a trestle to escape an oncoming train. One night they

SCENE FROM "RAGS TO RICHES."

find themselves on the Collins farm, where they sleep on a hay rick. In the morning Sheriff Collins surprises them and offers them the choice between work and jail. They decide on work, and prove such efficient wood-cutters that the farmer gives them permanent work on the farm. Before long Marmaduke is a freckled, happy-go-lucky urchin; Dumbell wins the affection of Mary Warde, a girl reared by the Collinses. A town dance is announced, but Mary refuses to go, fearing taunts and humiliation. She is persuaded to attend. The Purists' League Committee stop the music as a protest against her presence and that of Dumbell.

Following the dance, members of the Purists' Committee call upon Sheriff Collins to protest against Mary and Dumbell being in their midst. While they are debating, the city detective on the trail of Dumbell enters and arrests him for kidnapping the lad. The Clarkes have meanwhile arrived at the Collins' farm and are rating the detective for allowing the lad to disappear, when Marmaduke enters, all athrill with the part he has played in capturing the gang. His parents are overjoyed, while Mary and Mrs. Collins anxiously await tidings of Dumbell, who finally returns, startling everybody with the news that he is Ralph Connor, of the Federal Secret Service, and has finally succeeded in rounding up the notorious Zollani gang.

Wesley Barry is always in the picture, and carries off acting honours remarkably well. He is supported by an adequate company, to whom Niles Welch as Dumbell, and Russell Simpson as the Sheriff, give excellent support.

The photography is fine, and "Rags to Riches" is a picture that will be a good feature in any popular house program.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Lights of London.

G. R. Sims masterpiece, brought up to date and made into a money-winning picture.

RELEASED BY GAUMONT.

Length, 7386 *feet.*

Release Date, January 28, 1924.

LOUIS STEVENS, the scenarist, and Captain Calvert, the producer of "Lights of London," have performed a task upon which they deserve congratulation. It is no easy matter to take a play familiar to an older generation, and one, moreover, which emptied huge royalties into its begetter's lap, and bring it up to date and adapt it to interpretation in another medium without loss of the essential quality which was responsible for its earlier popularity. It is interesting to speculate what G. R. Sims would have done with the idea if he were writing the play for the theatre-goer to-day. He would, undoubtedly, have used the motor-car and the telephone and the motor-boat to add tenseness and speed to his play, and this is mainly what has been done to give to the screen version a more abundant life than would have been possible without them. It is possible to suggest that the counterfeiter's den scene, the

SCENE FROM "LIGHTS OF LONDON."

fight there, and subsequently upon the river, might be reduced in length, but remembering that the film is what the play is, *i.e.*, melodrama, and that lovers of melodrama both here and in the States love the rough and tumble and the dramatic moments of fights and arrests, these scenes as they stand are probably well warranted.

The cast of the picture has been very well chosen, and one appreciates this the more as the play proceeds. Nigel Barrie's Harold Armytage is impressive psychologically rather than physically; Wanda Hawley, keeping the character of Bess, his sweetheart and wife, live and tense, contributes here and there a touch that is full of charm; and Warburton Gamble is the real cynical villain. Cecil Morton Yorke's Sir Oliver is wonderfully true to type, and the Jarvis family, played by H. R. Hignett, Mary Brough and John Harris, inimitable. The discovery of the last-named for Shakespeare Jarvis, the son of the family, is a real stroke of casting genius, and his appearances upon the screen were heralded by whispers of welcome and amusement among those present at the trade show. James Lindsay was a typical Seth Preene, and Mary Clare, his anxious, somewhat uncultured daughter Hetty.

The merest skeleton of the story will suffice to recall the incidents to the playgoer's mind. Harold Armytage, light-hearted, careless, a good sport and stroke of the Oxford crew, is prejudiced in his father's mind by the slanders of his cousin, Clifford Armytage, who hopes thus to supplant Harold and become Sir Oliver's heir. Harold still further angers his father by marrying Bess Marks, daughter of Sir Oliver's steward. Banished, they seek employment in London, but failing, return on the night Sir Oliver is murdered. Harold is arrested and imprisoned, but escapes with the assistance of the Jarvises, who, disguised as farmers, hide him in a load of hay. Clifford waits on Bess and endeavours to add her to his many mistresses, but is repulsed. In revenge he steals the blue print of an invention of Harold's, and later entices Bess away while his accomplices steal the model. Harold returns, finds the house in disorder, perceives a card with an address, conveniently dropped, proceeds there to rescue Bess from fire, and with the aid of Seth Preene, who confesses to having murdered Sir Oliver at Clifford Armytage's instigation, leads the police to a raid on Clifford's counterfeiting den, in which Seth is killed. He, however, produces a codicil to Sir Oliver's will which reinstates Harold and Bess in the Armytage estate.

There need be no hesitation on the part of exhibitors to book this film. Its title is sufficient draw anywhere, and there will be no dissatisfaction upon the part of those whom the title has attracted to the box-office. Its fire scene alone provides more thrills than many a five-reel melodrama possesses in its entire length.

Mamma's Boy.

A light picture whose direction and acting will make a success.

RELEASED BY WALKER'S PICTURES.

Length, Five Reels.

Release Date, January 20, 1924

IT may be complained that this film has features in common with many a picture that has gone before it, but there is something about its interpretation that makes it more attractive than would be the case were it a mere repetition of a familiar subject. That "something" is probably a combination of skilful direction and sincere acting. The producer has not sought to put over his story by the employment of lavish sets, and his reliance on the simpler method of telling the story is probably the great reason for his success. He had not, either, to divert attention from the shortcomings of his featured players or pander to their whims.

Coddled and fussed over by mother and nurse, by whom he was called Sweetie, Benjamin Reed resolved on his twenty-first birthday to break away from those cloying restraints. His first adventure with three gay friends threatened to turn out badly, for they planned his downfall, and expected Gay Dixon, the star of a cabaret show, to help them effect it. But Gay falls in love with Benjamin, and the pair elope, to be followed by their parents and brought home. Later Benjamin saves Gay from a severe accident, and the end of the story comes with their wedding. Great credit must be given to Glenn Hunter for his interpretation of the part of Benjamin. He has grasped the character entirely, and makes it a quietly consistent study throughout. Marguerite Courtot, who is acting opposite him, is also good in a different manner.

As a light feature picture this should do well, especially where Glenn Hunter's name is well known from his association with "Merton of the Movies."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Fatal 30.

Banal melodrama with a very restricted appeal.

RELEASED BY ANIMA FILM CO.

Length, 4,570 *feet.*

Release Date, December 17.

WITH feature films the basis of all their scenarios must be a certain degree of reality. Given this, even if the picture degenerates into rank improbability, there remains at least that basis of actuality to lend credence to the story.

In the case of "The Fatal 30," however, the foundation of the story is so utterly beyond the bounds of possibility that whatever incidents follow the opening episode are, when reviewed in the light of this, farcical to a degree. Thus the story of a young girl who is drawn by lot to sacrifice herself in the interests of a band of fanatical sun-worshippers—instead of having any dramatic appeal—is merely ludicrous, and its absurdity is enhanced by the antics of a hero whose personality appears to the onlooker to be that of a hairdresser's assistant rather than that of a star newspaper reporter.

The outline of the story shows a band of fanatics emigrating to establish their new religion.

While worshipping their god, a cloud passes over the sun, and by a peculiar happening causes the freak figure "30" to be cast at the feet of the high priest. This is interpreted as an act of wrath, and that human sacrifice must be made. Accordingly, a number is handed out to each person, and it is ruled that the member holding "the fatal 30" shall make the supreme sacrifice. A secret cave containing gold, presumably buried by Aztec Indians, is discovered by one of the scouts. He reports his find to Malcolm Dean and Marvin Haynes, but, knowing that rivalry exists between the High Priest and Haynes over the expectancy of the first-born son, who, it is decreed, shall rule his "holy kingdom," he advises them to keep their find a secret. A son is born to Marvin Haynes, christened Richard, and two days later a son is born to the High Priest. Realising that his son will become the ruler of the cult in the event of the death of Richard, he instructs his henchman, Juda, to annihilate the entire Haynes family. The next day Malcolm Dean finds Mr. and Mrs. Haynes dead, and with a crude map of the location of the hidden treasure, he takes the baby boy and flees to a nearby city, where he raises the child as if he were his own.

On the twenty-fifth anniversary of the Secret City, Doris Oliver, the most beautiful girl in the city, draws the fatal "30," and is chosen for the supreme sacrifice. Seeing the narrow-mindedness of her religion, the girl flees to safety to the nearby town. She is trailed by Juda and his wife, and eventually captured.

Richard Haynes, grown to manhood, is the star reporter on the "Herald" staff, and through his ability to secure exclusive stories has been dubbed "Scoop" Haynes. He is detailed to cover the sensational kidnapping of Doris Oliver. Finding a volume of "The Creed of Theosol" in Doris's rooms at the hotel, he discovers that he, too, is a member of the strange cult. He seeks information of his past from Malcolm Dean, but before he can secure the data his god-father is murdered by Juda and his followers. Haynes finds half of a crude map in his god-father's belongings, and, believing that Juda has the other portion, he gives pursuit. After a series of adventures that can, apparently, take place with impunity in the States, as far as official interference is concerned, the nefarious scheming of the emissaries of the Secret City is brought to an end by the timely death of Juda and his henchmen, while Haynes and Doris are, of course, left in each other's arms.

The entire picture seems to be merely an excuse for a series of "rough houses." As such it achieves a certain measure of success, but its sponsors would do well to remember that the time has long passed since audiences were satisfied with this alone in the way of film entertainment.

For You, My Boy.

A father-love picture with a sturdy emotional appeal.

RELEASED BY GENERAL KINEMA FILMS.

Length, Six Reels.

Release Date, February 25, 1924.

PICTURES with a mother-love interest have come, in many cases, to be looked upon in advance with suspicion, for often the emotional atmosphere has been of a kind that can only be described as mushy. The sentiment in this picture, however, is kept manly and strong, and never loses its fibre. The opening sub-title stresses the fact that there are so many mother-love stories, and so few having father-love as their theme, and the picture proceeds to outline the circumstances which set the characters out upon the screen. A useful preface to the screening was the singing of a verse and chorus of "For You, My Boy" (a song which will be available for exploitation purposes), and this acted in a most appropriate way as an introduction to the film.

The picture has a story away from the conventional rut. Grant Melford and his wife are rich but childless, and when John Austin, their clerk, finds himself with a motherless babe, and Mrs. Melford offers to bring up the child as her own, on condition that he never claims the child as his son, he, anxious

SCENE FROM "FOR YOU, MY BOY."

for the child's future, agrees. He still yearns over the boy, notwithstanding his renunciation of parental rights, and years after, when the lad returns from college, he endeavours to train him and divert his path from evil attractions. Then tragedy comes. Grant Melford has been speculating, and, finding it necessary to meet his broker's demands, returns to the bank late at night and robs it. The young man, working late, recognises his father, but refrains from raising the alarm, and the following morning is arrested on the evidence of an officer who saw him leaving the bank late at night. Simultaneous with his arrest comes the news of Melford's sudden death.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The young man does his term of imprisonment, comes out, takes over the Melford property, and discovers the document which reveals him to himself as Jack Austin. He seeks his father but fails. He becomes a great man in the community, where his former name and his imprisonment were unknown, is menaced by a crook who knows his secret, but eventually vindicates himself and marries the daughter of his former employer.

There are one or two very obvious blemishes in the play during the latter part, but the general structure is so good as to lead one to excuse them. At times it moves on conventional lines, but is able to get clear again and make its appeal, even though for a time the father-love motive has been temporarily lost sight of. The artistes are, comparatively, unknown, except for Matty Roubert, who plays the boy's part, and Schuyler White, who is the grown-up lad, but throughout the acting is well up to standard, and Ben Lewin as Austin senior is, upon the whole, good. The picture is a William L. Roubert production, and gives evidence of finish in production, except for the rare blemishes above-mentioned.

Stepping aside at times from the beaten track, the picture should make an appeal in all classes of houses where patrons are those who are attracted by emotional pictures.

Yes, We Have No Temper.

A Tom Mix comedy with fast action and some thrills.

RELEASED BY FOX.

Length, 7,000 *feet.*

Release Date, *February* 25, 1924.

FOR originality in treatment and in entertainment values it will be difficult to better the latest Tom Mix picture, issued by the Fox Film Company. Few of the stunt screen actors of the present day have reached the high altitude of popularity gained by Tom Mix. His resource, daring, and wonderful riding feats have long stamped him as one of the

SCENE FROM "YES, WE HAVE NO TEMPER."

greatest personalities of to-day in Western drama, and it is a fact greatly in his favour that all his stunts are actually performed and not "faked." In this picture, however, there is very little of the Western atmosphere. It is a story of the East and of city life, and a very genuine comedy throughout, deftly blended with thrills.

Tom is the nephew of John Steele, retired millionaire, and is located in the West at the time his uncle sends for him in order to make him heir to his millions. The Steele family have had a notoriously bad reputation for execrable temper, and Tom has inherited the infliction, which eventually leads to his dismissal and migration East, where he secures a position as salesman in a boot store. It is here that his uncle's solicitor finds him, and witnesses one of those warm moments in which Tom cleverly thrashes an old ranch opponent. Installed in the Steele mansion, there are frequent and violent outbursts of temper by both uncle and nephew, until the former determines to test the rectitude of his brother's son. He, therefore, disappears, and his supposed death at sea leaves Tom as sole legatee of the inheritance. Steele has a controlling interest in the Dixie Inn, an adjoining building with a somewhat unsavoury reputation, and it is here that Tom's greatest trial takes place.

In his will, Steele makes conditions governing the inheritance to the effect that Tom controls the Inn, and does not lose his temper for thirty days. But the moment Tom takes charge, there are a series of irritations, particularly with the enterprising manager, who knows the conditions of the will, but Tom manages to dodge the fighting until after the expiry of the month. Tom had previously met a beautiful girl in an escapade on the ranch, and again meets her in a mission of slum charity. And when he finds out that she is the masked dancer—and likewise the star attraction—at the Dixie Inn, Tom's troubles reach fever heat. But he daily prepares himself for the day when he is to be freed from his cast-iron control, and so the last hour is reached. Meanwhile, the dancer has tendered her resignation, which the manager refuses to accept, and she is forcibly detained. She manages to get a message to Tom, who quickly arrives on the scene to undertake the fight of his life. The Inn is wrecked, the opponents vanquished, and Tom and the girl hasten to the Steele yacht, where they discover John Steele awaiting them. Mutual explanations follow, and Tom and his fiancée are accepted by the millionaire.

The comedy is excellently mounted, with many exteriors of great beauty. There are also some very fine dancing scenes in a gorgeous cabaret setting at the Inn, and these include an aquatic display of considerable merit. Tom Mix, as the central figure of the story, gives one of the best screen personations of his career, and, although he has little or no riding to do, he amply atones for the omission by some vigorous fights in the best Western style. His efforts at controlling his eruptive temper are excellent, while his adventures into the romantic whirlpool of love are specially interesting. There is a delightful vein of humour throughout the picture, for which Tom Wilson—always the coloured butler *par excellence*—is largely responsible. Whether at home replenishing the walking sticks broken by the millionaire with every outbreak of temper, or in the hotel fights with his trusty razor, he is invincible, and always extremely funny. Good acting support is also given by Billie Dove as the girl, Frank Beal as John Steele, and L. C. Shumway as the hotel manager.

This is a picture with high entertainment values, possesses a strong general appeal, especially to those kinemas that prefer the lighter class of story, and is an undoubted pay-box proposition.

Chu-Chin-Chow.

RELEASED BY GRAHAM WILCOX.

READERS of the FILM RENTER should note that this picture has now undergone a process of cutting which has been carried out with such skill that the film has in no way suffered, while its length has been reduced to a footage more suitable to the needs of exhibitors. "Chu-Chin-Chow" was review at length in the FILM RENTER of September 22.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Legally Dead.

Good average picture, chiefly notable for the acting of Milton Sills.

RELEASED BY EUROPEAN.

Length, Six Reels.

Released Date, Not Yet Fixed.

THE title of this film derives from the incident with which the play closes—a man hung and then brought to life by the use of adrenalin, a powerful heart stimulant that has been used with success in many desperate cases in English and American hospitals. The incident is hardly strong enough to support the title, but it possesses novelty and should offer a good exploitation angle. Milton Sills is the star, and gives a performance that is consistently good throughout. His part is that of Will Campbell, a newspaper reporter, who, after a quarrel with his wife, leaves home and determines to disappear, using the period to prove a theory that circumstantial evidence is responsible for many men being unjustly executed. He commits a minor crime and is sent to the penitentiary. There he meets a girl who is serving a term to protect her room-mate. They fall in love. Campbell and the girl frustrate a jail-break and save the warden's life, winning pardons. In the girl's home town, Campbell is given a chance to make good, and does. However, he is recognised by the detective who had first arrested him. One night the detective is shot and Campbell is blamed. He is tried, convicted, and sentenced to die. The girl " pal " of the real murderer confesses at the last minute to the governor, but it is too late. Campbell has been hanged. Doctor Gelzer, a former friend, gets the body, and through the use of adrenalin restores life. Will goes back to his old home to find his wife divorced and remarried, and he returns to Minnie and happiness.

SCENE FROM " LEGALLY DEAD."

Apart from Milton Sills' excellent performance and Claire Adams's sympathetic study of Minnie O'Reilly there is not much of note in the acting, and the picture is nowhere outstanding in subject or treatment. There is a certain element of suspense at the period of the hanging, and the earlier suggestion of the lack of sympathy between husband and wife is cleverly represented, to be humorously emphasised at a later stage.

Lovers of Milton Sills will find his performance in the picture its chief attraction, and its booking will be governed partly by the star's attraction.

The Avalanche.

Fair average program picture with landslide as thrill.

RELEASED BY FOX FILMS.

Length, Six Reels.

Release Date, Not Yet Fixed.

THE producer of this picture has taken a great deal of trouble in the scenes which show the three principal characters buried alive by the avalanche which forms the big incident of the film. They are shown watching the dimming of a candle as the oxygen becomes rare, and the glint of light in the eyes of the victims is well rendered. One cannot help reflecting, however, how stupid a course it would be for people thus imprisoned to light a candle and consume the oxygen necessary for their own life preservation.

The story itself is not very striking, and appears to have been written to lead up to the thrill of the avalanche and the suspense of victims and rescuers. There is some hard riding and the swimming of a turbulent stream by man and horse, which leave one pitying any horse called upon to " make a kinema holiday " by sliding and scrambling down a cliff side and splashing through a stream.

The story is of two men, both hard up, being concerned in a train robbery—one innocently, the other with guilt. The guilty one gets the innocent one arrested, and with the proceeds of the robbery sets himself up as a ranch-owner. The imprisoned one escapes from prison and, avoiding pursuit, reaches the ranch where the owner is preparing for marriage with a girl whom the ex-convict has saved from death. The struggle is just about to take place when the side of the hill collapses and buries them. They are eventually rescued and a confession is forced from Hawkins, the rogue, by Musgrave, the innocent. The marriage of the latter and the girl is a foregone conclusion.

Buck Jones plays the part of Tod Musgrave, and Ruth Clifford that of Dorothy Owen, the girl. Lightness is introduced into the prison library scene by business by peculiar types, and vigour is lent to this phase by the attempt of convicts to escape. But, apart from these and the avalanche scene, there is little that is outstanding, although in popular halls the picture would make a useful booking. For technique the picture demands great praise.

Timberland.

Beautiful Swedish Biograph interest picture.

RELEASED BY GENERAL KINEMA FILMS.

Length, One Reel.

Release Date, Immediately.

SWEDISH BIOGRAPH is noted for its fine dramatic productions, and thus the screening of an interest picture, bearing their imprint, by General Kinema Films, previous to the showing of " For You, My Boy," occasioned considerable interest. It turned out more than equal to expectation, and those present found themselves literally fascinated by the scenes which the film of " Timberland " presented. The choice of scenes has been admirably made, and as incident follows incident, from the forest tree upstanding amongst its fellows to the crush of logs jammed in the stream, the film is of entrancing beauty. There should be a wide booking for pictures of this series, and exhibitors should not hesitate a moment before booking them. There are forty-eight pictures in the series, all, we are given to understand, of the excellence of " Timberland."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Young Lochinvar.

A Stoll production with a fine Scottish atmosphere.

RELEASED BY STOLL.

Length, 5,500 feet.

Release Date, February 11, 1924.

THE outstanding feature of this picture is undoubtedly its fine Scottish atmosphere. The feuds and squabbles of the various clans, the strong hatred that existed between Highlander and Lowlander, and the unscrupulous use of power by those who were fortunate enough to possess it, are matters of history. The story of Young Lochinvar has been sung by poets and elaborated by writers of prose until the hero now occupies a somewhat exalted plane in the view of posterity; but it is only fair to assume that the young and noble occupier of Lochinvar Castle would have had little scruple, in strict accordance with the customs of the period, in "knifing" any opponent that stood in his path.

SCENE FROM "YOUNG LOCHINVAR."

The story opens with Young Lochinvar, attended by his faithful henchman, riding forth to Lockwood Castle to claim his bride, the winsome Cecilia, daughter of the famous Johnstone, of Lockwood Castle. At the festivities which follow the betrothal, the party are unexpectedly augmented by Graeme, of Netherby Hall, his daughter, Helen, and Musgrave, her betrothed, with their retainers, who seek shelter from the storm. Graeme, a one-time enemy of Johnstone, is heartily welcomed by the stern chieftain of Lockwood, but the evening is not allowed to pass without some fighting, in which Alick, son of Johnstone, treacherously stabs Musgrave—in the back, of course. But the more serious event of that fateful night is the "love at first sight" incident between the beautiful Helen and Young Lochinvar. Alick, too, felt a tenderness towards Helen that boded ill for that young lady's peace of mind.

But once at home at Netherby Hall, Helen is faced with her father's stern command to marry Musgrave. And when Lochinvar, at the call of love, comes to seek her, he is made prisoner, and the preparations for the wedding with Musgrave go on in haste. Helen, however, frees Lochinvar, who promises to return. But first he seeks Cecilia and asks to be set free, which is all the more readily granted because the maiden's heart is in another's keeping. Then Alick, always treacherous, seeks Lochinvar, for if he marry not Cecilia he shall not wed Helen. But Lochinvar is too many for the younger Johnstone, who pays the penalty of rashness with his life. Meantime the wedding ceremony is in progress at Netherby Hall, when Lochinvar enters, pleads for a cup of wine and a dance with the bride elect. But in the midst of the dance Lochinvar suddenly lifts Helen in his arms, and before his intention is realised is on horse and away to Lochinvar Castle. There the minister is ready and the lovers are united. The pursuers, arriving too late, relent, and happiness reigns.

The action of the film is somewhat slow, but in keeping with the nature of the theme. The acting is good but never outstanding. Owen Nares, in the title rôle, has added another disappointment to his many film presentations. The part of Young Lochinvar, in the fulness of his youth and manhood, could have been made a dominating personality in a dashing and vigorous conception of its requirements; but Mr. Nares, if we except the last elopement episode, is much too solemn-faced and stodgy to be acceptable. Miss Gladys Jennings is effectively charming as Helen, and Dick Webb makes a good deal more of the part of Musgrave than probably was intended. The comedy element is admirable in the hands of Bertie Wright and Lionel Braham, the retainers of Lochinvar. The direction is good, but failed to get the most from the cast. Photography is well up to the Stoll standard, and some of the long shots are superb.

"Young Lochinvar" is an excellent production on the whole, and its appeal will mainly lie with the high-class houses, for whom it should be a good booking.

The Sunshine Trail.

Comedy drama on slight lines but brisk-moving.

RELEASED BY FIRST NATIONAL.

Length, 4,470 feet.

Release Date, March 10.

THIS comedy-drama, which was shown by First National this week, is light entertainment which will contribute a brisk item to an average program. It nowhere touches very great heights, but tells a slight story in an acceptable manner. It records the experiences of a man who set out to "scatter seeds of kindness," and in doing so reaps a crop of bitter weeds.

Jimmy ("Sonny") McTavish, former service man and now owner of the O-Bar-O ranch, has not returned to Pixley Center, his home town, since the war ended. In Pixley Center live "Sonny's" sweetheart, June, and his uncle. Jimmy believes in the "Sunshine Trail" motto which bids one "Scatter sunshine on your way; do something good every day." Jimmy leaves the ranch amid some wild scenes, boards a train where he has some amusing adventures, and falls in with a woman crook. The latter leaves a kidnapped child on his hands. The nearer Jimmy gets to his home town the more his troubles pile up. A sheriff chases him, believing him to be a burglar; a crook steals his clothes and money; and when he gets home he finds his uncle is dead and that his inheritance is to be divided up between his sweetheart and an old rival.

When he announces that he is Jimmy McTavish, returned from the war, he is denounced as an imposter, the bank refuses to advance his money, and, to cap the climax, he learns that his sweetheart, June, is engaged to "the other feller." While Jimmy is trying to get money at the bank, auto bandits dash in, do some snappy shooting and clean out the bank vaults. Jimmy chases them on a motor-cycle when they escape in a car. He rounds them up, but on his return is arrested and jailed as their confederate, an imposter and a kidnapper. At this point Jimmy doesn't care what happens. But the unexpected bobs up; June brings the local brass band down to the jail—and everyone goes home happy.

Douglas Maclean is "Sonny" McTavish, and Edith Roberts June Carpenter. There are no great demands made upon their acting, but they carry out their parts with conviction. Photography and general technique both very good.

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Scottish Notes and News

Valuations Again—A Practical View of Sharing Terms—Shows, Programs and Bookings in Glasgow.

From Our Glasgow Correspondent.

I COMMENTED the other week about the valuation of picture theatres in Glasgow. It appears now that I was rather premature in stating that there were no cases of interest this year arising, for a batch of appeals came before the Court last week and one or two were rather enlightening. For instance, the Grand Central, situated in what is perhaps the busiest part of the city, has now been valued at £1,100, being a reduction from last year of £750. The appellants sought a reduction of £850, and a solicitor stated that the house had been overrated ever since it was opened. Its history had been such that last year it was decided that the company could no longer carry it on. It was advertised to let, but only three offers were received, namely, £850, £900 and £1,000. Rather than let it at the latter figure it was decided to carry the place on. The assessor, Mr. Walker, said that this was the case of a picture house having an admirable situation, but not the accommodation. Since the Court made the handsome reduction of £850, they must have quite agreed with the assessor's remarks.

A Busy Corner.

The Parkside Cinema, Ltd., of 663, Great Eastern Road, sought a reduction in the valuation of their premises from £570 to £350. The house was erected within recent years and there was, an agent explained, a great amount of competition in the district. The seating capacity was for 1,270, and the assessor's figure worked out at 8s. 6d. per seat, which was a higher figure than that of similar picture houses in the vicinity. The assessor pointed out that the cost of this particular building, with the ground, was £30,000, and it was situated in a busy centre where property was valuable. It was of a superior character to the other places mentioned. The Court fixed the valuation at £500.

Other Appeals Dismissed.

Appeals for reductions lodged by the Glasgow Casino, Ltd., the Scottish Cinema and Variety Theatres, Ltd., and the Caledon Pictures, Ltd., were dismissed. Slight reductions were made in the case of the Britannia Pictures, Ltd., and the Cornwall Street house of the Caledon Pictures, Ltd.

Altogether there were 23 cases on the list, of which 14 were withdrawn, five dismissed, and reductions, as stated, made in the other four.

Slight Reductions Welcome.

Those responsible for the running of any picture theatre, wherever situated, must, like all businesses, find the high rentals and the consequent high rates a very heavy charge in these days of deep depression. Even a slight reduction in the figure fixed by the assessor must come as a relief, and in the case of the Grand Central the new rating must be regarded as only just.

Sharing Terms—Another View.

Some independent renters have independent views on the problems arising out of sharing terms, and Mr. Joe Kean, of Famous Productions, is one of those. In a chat I had with him this week he outlined his ideas as follows: If sharing terms are to come into vogue for *all* films, does it mean that for the smaller halls the one renter is to supply all the program? If so, then I say that he should take 50 per cent. of the receipts. In such a case the renter is supplying all the entertainment, the advertising matter (posters and other matter), and why should he not get half the receipts? An exhibitor came to me the other week and wanted a certain film. My price for the hire was £50. He refused to pay this and stuck to £40. Then I said, let us have sharing terms, and we arranged for 60—40. The film ran for the usual 90 minutes, so the exhibitor had to find other stuff for the other half-hour of his program. What he paid for this I do not know, but at the very lowest it would have cost him a few pounds more. Now when my share came along I got £57, which was £7 more than I wanted at first, and the exhibitor was out in his estimate to this amount, plus what he paid for the fill-ins. There is quite a lot to say for sharing terms, but, as I have said, if all films are to be dealt with in this manner, then we shall have to learn a little more of how it works in practice.

Secrets of Nature.

Messrs. Schofield and Schofield, who are handling the excellent new series of "Secrets of Nature," are anticipating many inquiries for the latest batch of the intensely interesting peeps into the habits and lives of the big and little creatures of the woodland, the river and the forest. In many newspapers I have seen these films very favourably commented upon, and it seems to me only a matter of bad habit when certain exhibitors say that their patrons do not care for this class of picture. This being their point of view, a few booking managers fight shy of them. The wise man will, however, judiciously whet his patrons appetite with shows of one or two per week. A good program should leave the people asking for more—and bring them in with unfailing regularity.

Three Programs per Week.

Good value is provided at the Scotia, in the east end of Glasgow, where three different programs are served up every week. This is done by changes on Mondays, Wednesdays, and Fridays. There are very few halls running this system, but the change on Wednesdays may make a special appeal to a certain class, and I have no doubt much may be said in its favour. The Scotia management are enterprising—that must be said.

Slides.

Exhibitors came from all parts to see "Young Lochinvar," and Mr. Jacobs, of Stoll's, has had a "tartan" time of it!

"Paddy-the-Next-Best-Thing has proved the best thing screened at La Scala for many moons: 10,000 went inside during a record run of four weeks.

Herbert Wilcox is expected in Glasgow at the trade show of "Chu-Chin-Chow" on October 12.

"If Winter Comes" is booked for the Grand Central.

Dr. Mabuse in Glasgow.

Following a big advertising campaign, which comprised the use of local papers, hoardings, etc., Granger's big super, "Dr. Mabuse," had a tremendous send-off at the Theatre Royal, where it opened for a season on Monday last. Full houses are the order of the day, and it is the talk of the town. The local Press have devoted special articles to the film, and its reception generally augurs well for its future runs in Scotland.

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Capitol Productions v. Napoleon Films

Litigation over "A Royal Divorce"

IN the Manchester County Court, on Wednesday, Judge Mellor heard an action brought by Capitol Productions, Ltd., against Napoleon Films, Ltd., for breach of contract. Mr. Fleming (for plaintiffs) said that Capitol Productions had entered into an agreement to hire "A Royal Divorce" from defendants, and it was arranged to book the picture from three days, commencing June 14, at a cost of £12 10s. A form was sent up to the headquarters of the defendants in London and was returned with the intimation that they could not book the film until after July 25. Eventually, however, it was arranged that plaintiffs should have the film for six days, commencing June 11, at a cost of £22 10s.

On June 2 plaintiffs saw Mr. White, who was defendants' agent in Manchester, and he told them that he was afraid London could not acept that date, and suggested June 18. Plaintiffs were anxious to secure possession for June 11, as they had just acquired the Royal Cinema at Bolton and wanted to make a big show of the film on the 11th. Mr. Saul Harris, the plaintiffs' managing director, wired to London and received a telegram in reply guaranteeing a good film for June 11. A contract was signed at Mr. White's office for the 11th. Certain properties and advertising matter were obtained from Mr. White on June 5, and the whole affair was put under way, when, on the evening of the 5th, Mr. White telephoned to say his firm could not let them have the film for the 11th. It was then too late to stop the printing. On the following day came a letter saying the contract had not been confirmed.

Mr. Harris, who confirmed counsel's statement, said that because the film was not supplied he had to substitute other films. He estimated the loss of profit by the non-receipt of "A Royal Divorce" at £39.

Mr. Ray (for defendants) argued that there was no contract in law, but the Judge said that the actual form of contract did not matter. He held that there was a contract to supply the film, and he gave plaintiffs judgment for £25.

RETURN VISIT OF D. W. FISH.

MR. D. W. FISH, foreign representative for "Preferred" Pictures Corporation, sailed for New York on the Mauretania last Saturday. Mr. Fish, who has been making his headquarters at the Walturdaw offices, is returning for a conference with Mr. Al Lichtman. Mr. Fish hopes to be back in this country again shortly. In the meantime all correspondence should be addressed to him, c/o the Walturdaw Company, Ltd.

THE LATEST LOCKE FOR THE SCREEN.

WILLIAM J. LOCKE'S recently published book, "The Tale of Triona," which also enjoyed a great popularity as a serial story, is being made into a film in America under the title of "The Living Past." The direction has been entrusted to Harold Shaw, who for ten years produced pictures in England and spent some time in Russia in filming "The Land of Mystery." Metro pictures will release "The Tale of Triona" some time during the present season.

SCENES FROM "THE BROKEN WING."

"The Broken Wing," which, as a play, met with an enthusiastic reception last year at the Duke of York's Theatre, has been made into a "Preferred" picture, and will be shown by Walturdaw, at the New Scala, on Friday next October 12, at 3 p.m. The feature players are Kenneth Harlan and Miriam Cooper.

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GOLDWYN'S "BEN HUR"

SELECTED DIRECTOR AN ENTERPRISING ENGLISHMAN

CHARLES BRABIN, *Goldwyn Director.*

THE prolonged uncertainty regarding the production personnel of the much-talked-of Goldwyn screen version of Lew Wallace's famous book, "Ben Hur," is partly removed by the announcement that the direction of the film will be in the hands of Charles J. Brabin.

Brabin, accompanied by Edward H. Bowes, vice-president of the Goldwyn organisation, sailed for England on the Leviathan on Saturday last, for the purpose of completing arrangements for the very important part of the actual production, which will take place in Europe. It is understood that most of the many "mass" scenes in the story, including the famous chariot race, will be filmed on this side of the Atlantic—probably in Italy.

No information is yet forthcoming as to the casting of this important production, the film rights of which were secured by Goldwyn for a record sum after a keen competition between a number of the leading production organisations of America. So much interest has been taken in this question that American screen enthusiasts have been for some time voting for the artistes they think most suited to the leading rôle. Recently there has been a rumour that Rudolph Valentino has been secured for the part, but a definite announcement on the point must await the director's arrival in London to-day.

Charles J. Brabin, who gets the biggest production plum of the year in his selection as director-in-chief of "Ben Hur," is one of the many Englishmen who have climbed to the top of the ladder at Los Angeles. He made pictures for Essanay as far back as 1908, and has worked for all the leading American companies. His first film for Goldwyn was an adaptation of Elinor Glyn's "Six Days," which has still to be seen in this country. Brabin's wife is the celebrated Theda Bara, for so long a leading Fox star.

R. F. Thornton, of First National, seeks through the columns of the FILM RENTER to thank all exhibitors who have supported the service of that organisation by attending trade shows. "Our theatre," he says, "is our showroom, and I am pleased to notice that several exhibitors take a special seat for the purpose of viewing our films. There are a few more vacant, and I shall be glad to see the house full at our showing of 'Sunshine Trail' on Thursday next."

"WARDOUR'S NEW PROGRAM."

TRADE SHOWS FOR NEXT TWO MONTHS

WARDOUR FILMS, LTD., have embarked upon an ambitious program of trade shows for October—November. They have secured quite an attractive number of pictures with titles of popular appeal. Amongst these are: "Divorce," a picture of modern life that bares the evil threatening to engulf civilisation. A Chester Bennett—R.C. Pictures production, featuring Jane Novak. "Crashin' Thru'," a Western production, featuring the incomparable Harry Carey. "In the Name of the Law," a characteristic police story of mother-love and father-love, an Emory Johnson production featuring Ralph Lewis and all-star cast. "Can a Woman Love Twice?" a picture of a young mother torn 'twixt loyalty to the past and hope for the future. R.C. Pictures production, featuring the well-known star, Ethel Clayton. "Passions of Araby," a romance of the desert taken amidst scenes of alluring Eastern Beauty and magnificence. A Luitz Morat production with all-star cast. "The Broadway Madonna," featuring Dorothy Revier, Jack Connelly, and Juanita Hensen. "Kick-back," a cyclonic drama of the West.

Short stuff also has a place in the output from Wardour. Amongst these may be mentioned twelve popular Mr. and Mrs. Carter de Haven Comedies, the last word in comedy-de-luxe.

Six two-reel Western photoplays, featuring Wallace Coburn, and a number of comedies of the slap-stick type, featuring Ben Mason as Pop Tuttle in the Plum Center Comedies.

CAPTURING KIPLING'S "KIM"

ALL those who remember the publication of Kipling's "Kim" years ago and the interest which its appearance evoked, will be intrigued by the news just to hand that the book is to be filmed. Kipling has always had a great affection for "Kim," and it is said that in parting with the film rights of the story he has made certain stipulations which should ensure the picture following very closely the original story. Two of these stipulations have been made public, one is that the film shall be produced in India, where Kipling laid his scenes, and the other is that a boy and not a girl shall play the part of the young Irish lad whose name gives the title to the novel. The picture is to be produced by Miss Maude Adams, an American actress who has been devoting a good deal of attention to kinema technique, and part of the picture at least is to be filmed by a new colour process which should enhance its values.

CHAPLIN'S "A WOMAN OF PARIS"

LATEST reports from America indicate that Charlie Chaplin's new film, "A Woman of Paris"—in which he does not act—scored a great success on Broadway, when it was shown at the Lyric Theatre. The "New York Times" critic says: "As a film director Charlie Chaplin reveals himself as bold, resourceful and imaginative. His handling of the story gives it a marvellous depth of charm." Wonderful effects are said to have been produced by Chaplin's methods, especially in the scenes portraying the Latin Quarter, fashionable throngs at Ciro's, and life in dismal French villages.

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News and Notes from Newcastle.

Seating for School Children—A "Robin Hood" First Run—No Sunday Kinemas for Tynemouth

From our Newcastle Correspondent

CHILDREN attending kinemas and the question of eye-strain turn up periodically, the latest individuals to deal with these contentious matters being the members of the Gateshead Education Committee. Mr. R. Ogle, the Chief Constable of Gateshead, made a report on the matter, which was considered by the Primary Education Sub-committee. He gave particulars of kinemas in the town and the distances between the screen and the front seats, which ranged from 9 feet to 19 feet six inches, though in two cases the children were not allowed to use the three front rows of seats during children's performances. In the opinion of the Chief Constable the distance should be 30 feet. Mr. Edlington, the secretary to the Education Committee, was instructed by the sub-committee to communicate with the proprietors of the halls asking if they would co-operate in revising the arrangement of the seating of school children, which was endorsed by the members of the full committee at their meeting last week.

No Sunday Kinemas.

Tynemouth kinema managers have approached the Watch Committee of the Town Council for permission to open their halls on Sunday evenings, but the proposal was turned down by the Watch Committee, who recommended the Town Council to confirm their action. The opinion of the Council was divided on the matter, and the Mayor, Sir Henry Gregg, championed the cause of the showmen, moving that the matter be referred back to the Watch Committee for further consideration. Sir Henry said they were doing wrong in not giving the people the opportunity of a clean entertainment on Sunday nights. It was time they were taking a broader view of the question. Sunday was made for man and not man for Sunday, was Sir Henry's contention. Sir Henry was supported in his opinion, but the amendment was negatived, and the recommendation of the Watch Committee confirmed. The Tynemouth showmen will now have to wait a more favourable opportunity, and in the meantime endeavour to create public opinion in their favour.

Three Weeks' First Run.

"Robin Hood" is a subject that is being extensively booked in the territory, and Mr. Harry Browne, the Allied Artists' local manager, informs me that he has succeeded in booking it for the first run in Newcastle at the Queen's Hall, where it will be on view for three weeks. The proprietors of this popular house have also the option of a repeat run. Mr. Browne, who is going to London to attend a conference of the representatives of Allied Artists to discuss forthcoming productions, informs me that "Way Down East" will shortly be reissued. When it was first screened in the territory this film did remarkably well, and at the halls where it was shown the customary thing nightly was large queues waiting for admission.

A New Address.

Mr. Sidney Wynbergen, the local manager for F.B.O., has changed his offices to 68, Pilgrim Street, Newcastle. Business is fairly brisk, but Mr. Wynbergen hopes to see a considerable improvement in the near future, as he has some notable features coming along, including "The Fall of Babylon," "Mary of the Movies," and "Main Street."

Children Entertained.

Mr. Percy Dawson, of the Kino, Jarrow, who is ever ready to lend a helping hand to any good cause, has entertained 3,000 poor children of the town to a picture show, and at the conclusion of the exhibition each little guest received a gift of a book and some sweets.

Granger's Album.

An album of film scenes from their latest production, "Triumphs of Love," has just been issued by Messrs. Granger, and showmen desirous of having one of these can have it on application to the firm's representative, Mr. William Walker, Westgate Road, Newcastle.

WANTED:

Cinemas on Rental or Lease

(with or without option to purchase). Send full particulars to Box B 79, FILM RENTER AND MOVING PICTURE NEWS, 30, Blackfriars Street, Manchester, which will be treated with strict confidence.

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Trade Activities in South Wales

Better Business—Film Personalities Visit Cardiff—Theatre Changes.

From our Cardiff Correspondent.

BETTER business is reported from the Welsh Valleys, where travellers report bookings have restarted, and trade generally is looking very much brighter than for some time past. Perhaps a fact which has a great deal of bearing upon this is that the exhibitors are going in so extensively for exploitation, and on every hand there are striking instances of this. The fact that advertising pays has been brought home in no unconvincing manner to the exhibitor, and enterprising stunts to bring good pictures to the notice of the public are to be seen everywhere. Apart from the extensive Press advertising which is being done, halls are being redecorated and altered, and altogether no effort is being spared to bring back the old conditions of prosperity.

Notable Personalities at Cardiff.

Cardiff was doubly honoured this last fortnight. The week before last Matheson Lang appeared in the Cardiff Playhouse in person in "The Bad Man," whilst at Cardiff's super-kinema he was being shown on the screen in "The Wandering Jew." Mr. Lang honoured the Capitol Kinema with a personal visit on Saturday, and expressed keen admiration of the kinema. Record business was done at the Capitol, and Mr. Whittaker had to turn away many people on several occasions during the time the picture was filmed. On his visit to the Capitol, Messrs. Isidore Jacobs, Arthur Jacobs, and Whittaker showed the distinguished visitor over the building, and Mr. Lang expressed the opinion that Wales should be proud of this magnificent building.

The other visitor, namely, Eille Norwood, is endeared to the heart and imagination of the kinema-goers in this principality for his impersonation of Sherlock Holmes, the great detective. Intense interest was displayed in his visit, and kinema enthusiasts were delighted to see their screen hero in the flesh. Mr. Norwood has firmly established himself in favour in the principality, and any film in which he takes a part immediately finds favour down here.

Mr. Rowson's Visit.

Another visitor who found a warm welcome in the principality this week was Mr. Rowson, of the Ideal Film Company. Mr. Rowson's visit was in connection with the reopening of the Cardiff Park Hall, and he was warm in his praise of the alterations, which have made the Park Hall kinema one of the finest in the principality.

A New Kinema.

A new kinema, which is to be run in connection with the local Workmen's Hall, is to be opened shortly in the flourishing little district of Trethomas, in the Rhymney Valley.

A New Manager.

Mr. F. W. Carpenter has taken over the management of the Palace Kinema, Llanelly. Mr. Carpenter is no stranger to the district, having been manager of the Picturedrome, and latterly of the Theatre Royal, Swansea.

Kinema Reopened.

Mr. Tom Foy, who has just reopened the Kidwelly Kinema, tells me that for the first two months he will show only European pictures. It is noteworthy that Mr. A. S. Waters, late of Cross Keys, who has recently reopened the Palladium, Newport, is also taking the European output.

Manager's Departure.

Mr. Fletcher, the local manager of Allied Artists, who had held that position for some time, has given up the appointment. A most popular man with exhibitors and renters alike, his departure was a matter for great regret. He has been succeeded by Mr. Ken Isaacs, formerly of First National.

With the Renters.

Mr. A. M. Bass, in collaboration with Mr. J. Worsley, manager of the Cardiff Kinema, have been actively engaged in preparations for their publicity campaign for "Should a Doctor Tell?" Great 48-sheet posters have been placed in prominent positions in the city, and remarkable business is being done with the film.

Mr. Roy Austin, to the regret of his colleague, has severed his connection with First National.

The trade show of "For You, My Boy" (General) has been fixed for October 12, and will be held at the Cinema Exchange, Cardiff.

Mr. J. Baggett, manager for Tilney Brothers, had a most successful trade show last week of "The Reef of Stars." This enterprising firm has formulated a new policy, which promises to make it one of the strongest organisations in the territory. Further announcements will be made later.

Monty Morton has been appointed South Wales representative for Graham Wilcox Productions, and has taken up his duties immediately. Mr. Morton, who will be remembered as late branch manager for European Motion Pictures, is well known to exhibitors throughout South Wales, and his first trade show will be held on October 17 at the Capitol, Cardiff, when he will screen the big Wilcox masterpiece, "Chu-Chin-Chow." Mr. Morton's headquarters will be in Cardiff.

Mr. T. M. Ainscough, O.B.E., Senior Trade Commissioner in India, is at present in this country on an official visit and will be in attendance at the Department of Overseas Trade during October for the purpose of interviewing manufacturers and merchants interested in trade with India. Such interviews will only be given by appointment, and all applications, quoting the reference 4814 T.G., should be addressed to the Comptroller-General, Department of Overseas Trade, 35, Old Queen Street, Westminster, S.W.1.

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THE FILM RENTER &
MOVING PICTURE NEWS
TECHNICAL SUPPLEMENT
STUDIO :: LABORATORY :: KINEMA
OCTOBER 6, 1923.

View of the Auditorium at the Shepherd's Bush Pavilion. Decorations, Carpets, Curtains, etc., by Waring & Gillow.

THE Contract for the Decoration, Carpets and Curtains at the Shepherd's Bush Pavilion was obtained in open competition by Waring & Gillow.

The work, which was carried out to the complete satisfaction of Mr. Israel Davis, the owner, and Mr. Frank Verity, the architect, is acknowledged by all to be the acme of beauty and perfection.

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THE CONSTRUCTION OF NEW KINEMAS.

Suggestions for New Buildings.

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA.

By THOMAS W. LAMB, in the "Motion Picture News."

No. 5.

WE next come to the durable materials for the interior. All materials in the interior of the theatre generally below the four-foot line should be as durable as possible as this height is the shoulder line of people passing down the aisles, through the lobbies, etc. Many architects object to putting in a wainscoting as high as four feet, but this prejudice is being rapidly overcome, due to the fact that wainscoting, plaster-work, etc., soon looks shabby from the rubbing which it receives. A wainscoting at least four feet high should be used throughout the whole orchestra and either marble or imitation marble (scagliola) should be employed. In case scagliola is employed for the main body of the wainscoting, marble should be used as a base. Scagliola will not stand the kicking the base receives.

The capping of the standing rail, balcony fronts and also boxes should be of marble, although very beautiful effects have been obtained by using wood-cap with a covering of velvet. Naturally, this is not nearly as durable as marble and is a great deal more difficult to keep clean. The theatre owner has quite a difficult problem on his hands after the architect is finished, in that he has to keep up the appearance of the house. In recommending the use of what may seem expensive materials, such as marble instead of scagliola, etc., the idea in mind was to simplify the maintenance of the appearance of the house.

Beauty of Theatre Determined by Plaster Design.

Usually the real beauty of the theatre is determined by the design of the plaster surfaces, since they form the complete ceiling, the upper parts of the walls and the proscenium arch. The best way to contract for the plaster work, even in remote localities, is to employ an expert for all the ornamental parts at least. A number of reliable firms publish catalogues of ornamental plaster-work. It is possible for the architect to select from the catalogues designs that most nearly approach the style desired. This material may then be ordered from one of the large concerns and a local plasterer employed to apply it to the building. In a Metropolitan centre it is a simple matter to contract for the whole work with an expert decorative plasterer.

Interior Decorating Scheme of Paramount Importance.

After the installation of the plastering, the next phase of your problem is decorating. This matter of decorating is extremely important and should be done by a decorator who is apt at bringing out the architectural features with his colours. In the average house it is advisable to use simple colouring, since one must bear in mind that the theatre is the background for the performance. In some of the larger lobbies, promenades, etc., it is permissible to embody considerable colour. The colours by which the best results have been obtained are those mentioned before in this article—café au lait, French grey, ivory with gold ornamentation. There are certain other colours that may be introduced, such as grey green, delicate blue, and, occasionally for emphasis, a little black.

Lighting Fixtures Interesting Part of Furnishings.

The lighting fixtures are a very interesting part of the furnishings of a theatre. In a number of theatres what are called "illuminated panels" have been used, especially in the instances where three-colour lighting has been employed. These panels are usually symmetrical in shape, such as circles, octagons or ovals, and consist of opaque glass with a certain amount of ornamental work in the leading. It is preferable to use various textures of white glass for this purpose, particularly in the case of modified lighting, although it is possible to employ a purple glass without seriously affecting the colour lighting. If small, cut glass jewels, pendants and crystal bead garlands are used in conjunction with these panels, it is possible to make them highly ornamental. The inexpensive panels are flat and do not project below the ceiling line.

The most successful and beautiful panels, however, drop about four inches below the ceiling line and have a curved border of glass. The use of these panels is the most effective way of softly illuminating your balcony. They have the advantage over ordinary lighting fixtures in that they do not hang more than four inches below the surface of the ceiling. This permits a minimum interference with light lines. In the last few years, small illuminated panels have been used in the main ceiling to supersede the usual step or aisle lighting for the balcony. The use of these fixtures in connection with aisle lighting depends to an extent upon the particular design of the theatre, though they have also the additional advantage of giving a diffused light over the entire balcony. The selection of the remaining lighting fixtures throughout the house should be in close harmony with the architectural design. Crystal and gold fixtures are very much in vogue at present.

The Publicity Display.

Now comes the subject which the owner and manager of the theatre hold as of the greatest importance, *i.e.*, the advertising display. It is on this subject that the architect and the owner usually disagree, though this should not be the case. It is an exceedingly difficult problem for the architect with his classical training to put himself in the position of the theatre owner who is compelled to advertise each particular show in a different manner, and who, therefore, should have a more or less flexible front and lobby to permit of this advertising. The beauty of the theatre and its advertising may be made absolutely co-operative. The display frames in the vestibule and lobby may be so arranged that they will tend to enhance rather than spoil the beauty of this part of the theatre. The problem must be most carefully considered because it is very difficult to harmonise the marble and decorative frames of the lobby with some of the modern, glaring, advertising sheets. It has, however, been beautifully accomplished in some theatres, and by proper study can be obtained always.

Design of Front and Entrance of Theatre Building.

The problem of designing the entrance of the building should be one of the first for consideration. On the exterior where it is essential to have electric signs, these signs should be designed at the same time as the theatre front, thus avoiding what has occurred in so many instances, *i.e.*, a beautiful terra-cotta front, or stone exterior entirely covered by electric signs. If it is necessary for the sake of advertising to cover the front of the building with these signs, this front should be so designed that it provides a simple background for the signs, and should not be a thing of beauty in itself. Sign makers, owners and architects sholud work more closely together to this end.

(To be continued).

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THE IMPORTANCE OF THEATRE LIGHTING

Advanced Lighting and Control.

COMPARISONS OF PAST AND PRESENT.

No. 1.

THERE is no phase of showmanship to-day that is demanding the attention and study by exhibitors as that of lighting in the motion picture theatre, both for the purpose of securing atmosphere generally throughout the theatre and for special stage presentation.

The motion picture theatre is blazing the trail for a new era in effective presentation and modified lighting for the creation of atmosphere to play upon the emotions of audiences. The mere showing of motion pictures is fast becoming obsolete. For those who take the lead in this new presentation, the future holds forth possibilities almost beyond the imagination.

Lighting and Music.

The two predominating factors, lighting and music, have and are making possible this revolution in showmanship, and also the assumption of the rôle of leadership by the motion picture theatre. Of the art of lighting, as practised in the most modern of motion picture theatres, relatively little is known excepting by the few who have spent untiring years of effort pioneering in this subject. There is almost no authentic literature available in a form that would prove of aid for mastering the art of modern theatre and stage lighting. The art of lighting and presentation is still in its experimental stages, and it is almost inconceivable that, with the wealth of variations to which this subject lends itself, the experimental stage will ever be passed.

Fundamentals of Colour Lighting.

No exhibitor can afford to ignore this new era into which the showing of motion pictures is entering. To grasp these latest innovations in showmanship virtually means a complete re-education of the majority of exhibitors. And this re-education, from its very nature, can only be obtained through practical experience. There are a few fundamentals in the use of colour lighting that have long been established and were first determined through scientific investigation. These fundamentals, particularly in their relation to the resulting colours obtained through the combining of what are termed as the "primary colours," should be thoroughly understood by those who desire a comprehensive grasp on this subject. Also the fundamentals involved when coloured light and pigments are used in combination, should be thoroughly understood. However, there is no opportunity afforded to secure the desired effects in directional and modified lighting unless the proper control equipment is used. This electrical apparatus as perfected in its present form is thoroughly adapted for its purpose, permitting great flexibility of lighting under complete control.

Lighting Must be Controlled.

No less an authority than the noted producer, David Belasco, said: "Without perfect control, lighting instead of being an irresistible means to every end of dramatic effect, would be continuously a hindrance and stumbling block."

In a book entitled "Theatre Lighting, Past and Present," published by the Ward Leonard Electric Company, of New York, the interesting story of the development of theatrical lighting is told along with a great amount of useful information pertaining to the equipment used for lighting control in the theatre of to-day. In the foreword, as follows, emphasis is laid on the importance of the advanced lighting and control as employed by modern theatres:

"There is no art more important in the modern theatrical production than the skilful use of light. Scenic effects that are realistic and life-like are made possible by perfectly controlled lighting of varying intensity and colour; then, too, proper lighting has a psychological value, causing the audience to absorb the atmosphere and feeling of the play without realising how the effect is produced. Eminent theatrical producers have always recognised the desirability of lighting control. Indeed, most of them, even to the present day, have been, and still are, pioneers in the development of lighting technique."

Birth of the Theatre.

In a circular space at the foot of a hill, hundreds of years before the Christian era, Greek choruses danced and sang by the light of day in honour of Dionysus, the God of Wine. The spectators were accommodated on rows of seats rising one above the other up the slope. In the centre of the ring stood a sacrificial table, and the leader of the chorus, following a natural impulse, would occasionally mount this table so that he might be more effective. Thus this table was the beginning of the Greek stage, which at a later date was built at the back of the circle, or orchestra, in the form of a narrow platform.

Roman Theatre.

The Romans followed the general theatre plan of the Greeks, but their architectural system of arches enabled them to erect the entire edifice, with its tiers of seats, from the level ground. They enlarged the stage, introduced drop curtains, provided dressing-rooms for the actors, and placed seats in the orchestra for senators and other distinguished persons.

Miracle Plays.

In the year 1110 we find the first traces of a long series of "Miracle Plays," so termed because they exhibited events and mystery of scripture. They originated through a desire to enlighten the people in the rudiments of Christianity. These scriptural plays were the earliest dramatic entertainments in all parts of Europe. They were first presented on rough platforms erected within churches or close by. As their popularity increased, stages were built in public squares or large open fields, the audience or spectators sitting in the open. Various forms of construction were used to accommodate the different scenes, which were really a series of tableaux.

Other stages were built one above the other; a structure of nine storeys was erected at Metz in 1427.

Portable stages were also in general use at the time. Mounted on wheels, they resembled a small two-storey house with one side removed. The stage was on one level, the other being devoted to dressing-rooms. These portable stages were drawn from place to place, and thus the theatre, as well as the play, was brought to the people in isolated sections of the country.

First Stage Lighting.

The performances of the fifteenth century were mostly given by daylight, and it seems probable that the first artificial lighting was introduced at this time in the shape of sconces of candles turned before a shrine. The literature at this time gives vague references to the use of flares and squibs to give local colour to the devils, thus marking the realisation of the value of lighting for its psychological influence, entirely aside from its use for illumination.

(To be continued)

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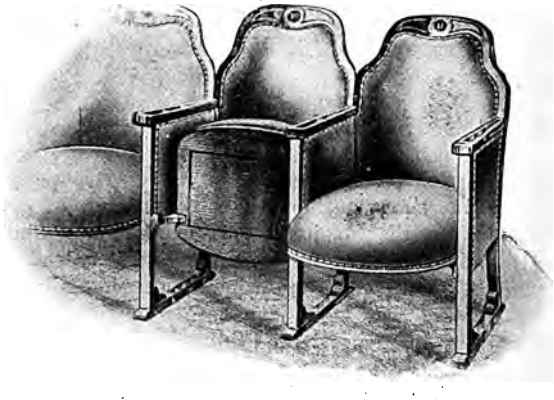

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MAKE THE KINEMA MORE ATTRACTIVE.

Suggestions on Renovating and Remodelling.

EFFECTIVENESS OF INTERIOR DECORATION.
(*By PATENT*).

WITH the winter season rapidly approaching, now is the time for exhibitors and owners to be giving thought to remodelling and decorating their theatres. Doubtless many exhibitors feel that the problem of renovating the interior of the theatre does not seriously affect them individually. The house is, no doubt, in excellent condition, well patronised by a satisfied *clientele*, and, naturally, alterations, even if not of a fundamental nature, cost money. But the importance of keeping up-to-date, of studying the demands and tastes of the picturegoer, and the trend in the direction of refinement and perfection, cannot and should not be underrated. In the average kinema there is always unlimited opportunity for alterations, not necessarily of an expensive nature, but alterations which will afford a change of atmosphere, and bring into being something new in the way of artistic decoration. It can be taken for granted that the class of picture shown is thoroughly in keeping with the reputation of the house concerned. Good pictures are an essential everywhere. And it is equally essential that the colour scheme and decorations should be a feature in the physical characteristics and appointments of the theatre.

Make the Kinema Popular.

If the increasing popularity of motion pictures is to be encouraged, the demands which a discerning public now make must be adequately met. The theatre must be attractive in the sense of comfort and enjoyment. No matter what the style or character of the house may be, if the proper artistic touch be given, a pleasing, restful, and inviting atmosphere can be created. Colour schemes and designs may be made to harmonise with any architectural design, no matter whether old or new. Naturally, some theatres, and particularly those of recent construction, lend themselves to better advantage for this purpose than others. But take any ordinary house, and apply that certain quality of taste to the scheme of interior decoration, and the general attractiveness will be increased tenfold. Make your theatre more popular. Study the comfort of your patrons in every way possible. Interior decoration is an art, and must be considered and treated as such. But it is an art that is amply reflected in the pay-box.

In many theatres the stage or screen offers facilities for artistic decoration too often neglected. No matter how limited the space available around the screen, the most should always be made of it, for it is here that individuality may be displayed to the best advantage. The general decoration of the stage comes within the scope of interior decorating, but the finishing touch must be supplied from expert original ideas and tastes. The matter of staging and presenting a picture has now become an art in itself, and can no longer be ignored, as it has been by the bulk of the exhibitors. Nothing is more enjoyable or satisfying to the average picture-goer than artistic and effective presentation.

Front of House Effect.

And how vulnerable to effective design and artistic change is the front of house and lobby display! Re-designs in many instances may only involve changes in illumination, where effective lighting has a wonderful result. And herein lies the opportunity for expert management to make the front of theatre a centre of attraction to the locality. A neat, attractive exterior always lends a degree of dignity and creates a popular impression in the neighbourhood. There is also ample scope for artistic treatment in the lobby. Unfortunately, many kinemas rest content with the display of the contents bill, and perhaps a couple of quad-crown pictorials, when the opportunity of a splendid lobby display would possibly have turned failure into success. We have urged in season and out of season that selling the picture to the public is the only art which pays in the business, and which, unfortunately, is still to be learned by the average purveyor of pictures.

One of the newest and latest innovations in theatre display, both interior and exterior, is the electrical sign. That this has come to stay let there be no doubt. A well-proportioned and designed electrical display sign which harmonises with the theatre exterior not only serves to improve the general appearance, but in most instances is a good investment from its advertising value alone. Here is an excellent opportunity for exhibitors to add a new and important feature to their theatres that will give a double value, and in many instances make their particular building exterior predominant in the locality. In the interior scheme of lighting, the electrical sign has a prominent place, with designs in accordance with the general colour scheme. This has been noted to be very effective in several of the new super-kinemas opened recently. But it should not be confined to the new and more commodious houses. Every kinema in the country can, by this process, effect a marvellous change in the characteristics of the theatre appointment at a moderate expense that will amply repay itself in a very short space of time.

Lamp Colours.

A word about lamp colours. The purchase of colourings and frostings for electric lamps used either for general theatrical purposes or for fixed or moving electrical advertising displays, requires the same consideration that is given to the hundred and one things which go to make up a beautiful and harmonious interior or a perfectly designed display. No matter how much thought and time has been given to perfecting a perfect interior or display, just that much thought is wasted effort, unless the lighting effects harmonise to the point of making the interior or display a perfect ensemble.

As compared with the total cost of an interior or a display advertisement, the cost of the lamp, coloured or frosted, is so small an item, as to be almost negligible. But it is this almost negligible part of the whole that is the controlling factor in catching and holding the eye, that excites, soothes, or causes pleasurable sensations in the beholder. However, any effort to effect the beholder's senses is misspent if poor quality colours of frosts are used, and the sale price of colouring or frosting is rarely a criterion of the quality.

How many of us have noted the difference in illumination resulting from the use of a cheaper grade of colours, and that which clearly marks the first-class colourings. Compared to the latter, the former are a dull glow to a star bright illumination! And so it is with your lamps. A first grade red should not be made to keep company with a medium good blue, or a cheap green. You are not only throwing money away, but the lighting effect also, when you purchase a first grade red to show up the defects of a speckled blue and a flake of red. The personal factor, and that means the chemist, and the ingredient factor used in the production of colours and frosts must equal 100 per cent. And only the chemist or expert of long experience who is not only a specialist, but an expert specialist in his line can so combine his ingredients that the desired result is obtained.

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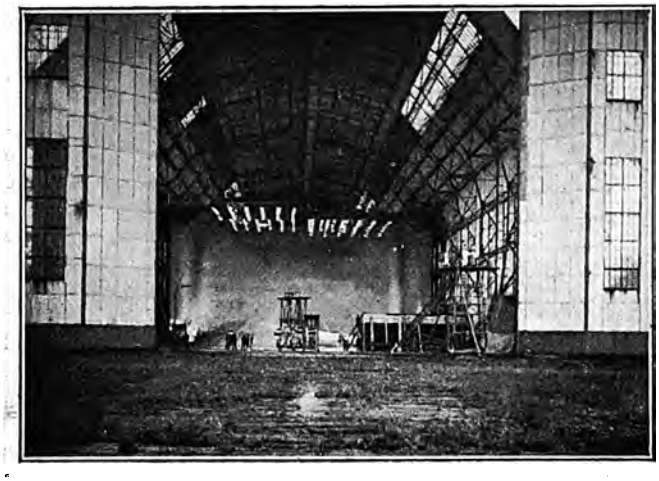
ZEPPELIN GARAGE AS FILM STUDIO.

Gigantic Sets Possible within its Walls.

(By Dr. GUSTAV DIERFELD.)

THE equivalent of turning swords into ploughshares has been effected in a near-Berlin suburb, where, at Staaken, the greatest German air-ships' hangar has been utilised for purposes of a kinematograph studio in an extraordinarily clever manner by the Berlin Neumann-Production.

The most interesting part of this giant studio is the so-called great recording hall that, having a length of 840 feet and a width of 150 feet, offers an effective space of more than 129,167 square feet. In this hall buildings of a height of 150 feet can be erected, and there is the possibility of building in the studio



The interior of the converted airship hangar at Staaken now a film studio.

streets and districts and towns, etc., without in the slightest impeding free passage. The greatest church of Berlin would fill up only a very small space in this hall. For the technical equipment, above all, two very important modern ideas, borrowed from the theatrical technics, have been utilised—the artificial sky or round horizon, and the movable or hanging stages. An artificial sky of a height of about 100 feet can be created in this studio, serving as surface of projection for luminous effects of undreamed-of fineness, precision and variety. Each tone of the light, radiant sunlight or deepest darkness of night, calm or storm, can be reproduced in their finest shadings and hues. All the recordings made in this studio are regulated at any time throughout at will with regard to the lighting technics. Thus moving pictures can be made with an absolute independence of the accidents of the weather—the greatest enemy of film production. For instance, scenes of the new Christ film, I.N.R.I., that are laid in the desert bathed in the blazing heat of the Oriental sun, have been recorded with a wonderful finish whilst it was raining in torrents outside the studio. It is possible also to push the one cross side aside for recording at full daylight to one's liking.

Beside the great hall, the so-called small recording hall is situated, having a length of 840 feet, a width of 100 feet, and a height of 40 feet, that may easily contain the surfaces of all the studios hitherto used in Berlin.

The great Staaken film-studio is associated with a comprehensive system of auxiliary plants, workshops, and warehouses, in which all the things required for the film production are manufactured respectively and stored. One workshop makes all the stucco-work and adapts it throughout. Likewise this film studio is provided with electrically driven sewing machines for the manufacture of costumes. These and mechanical and electric workshops, joineries, forges, etc., will render this film-studio independent of external resources.

Finally, for accomplishing the circle of production, comprehensive negative and copying plants are erected, always completely ready for service, so that a few hours after the recording the developed and copied film can be presented.

The Neumann-Production has throughout succeeded in erecting this giant film studio, so that the maximum performance or output may be obtained by means of the smallest expense of energy, money and time. In consequence of its clever and comprehensive organisation and equipment, this studio is independent of external resources. Big films like the Christ film, I.N.R.I., have already been made at Staaken that could not be surpassed in dimensions had the film been made in the open air. The Neumann-Production will not let out this giant studio in the usual manner, but undertakes commissions of other German and foreign films. The firm engaging the studio would have to send up solely the manuscript, and would then receive exactly calculated information concerning the prices of the required buildings, requisites, etc., and the time when they were at disposal. The firm then would not have to take care for anything, except to send at the proper time their stage manager, operators and performers into the studio.

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"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

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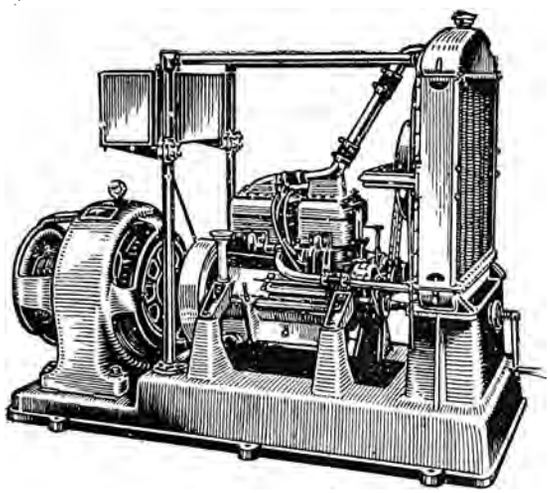

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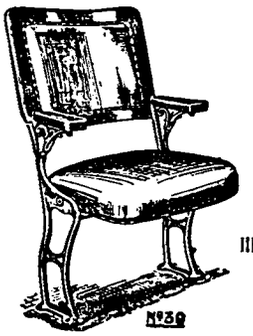

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OCTOBER 13, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

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By W. J. LOCKE.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, OCTOBER 15.
Fox....The Buster ..... New Gallery, 11
TUESDAY, OCTOBER 16.
Famous-Lasky....Glimpses of the Moon ..... New Gallery, 11
Wardour....Can a Woman Love Twice? .... Shaftesbury Pavilion, 11-15
European....Fools and Riches ..... Own Theatre,11 & 2-30
A.F.N.....Chastity ..... Own Theatre, 11 and 2-30.
WEDNESDAY, OCTOBER 17.
New Era....Secrets of Nature (Set 2) .... Shaftesbury Pavilion, 11-15
European....Fools and Riches ..... Own Theatre, 11 & 2-30
F.B.O.....Montmartre ..... New Gallery, 11
A.F.N.....Chastity ..... Own Theatre, 11 and 2-30.
THURSDAY, OCTOBER 18.
Gaumont....Everything for Sale ..... New Gallery, 11
B. & C.....The Audacious Mr. Squire .... Shaftesbury Pavilion, 11-15
FRIDAY, OCTOBER 19.
Fox....The Silent Command ..... Palace Theatre, 11
B.E.F.....Don't Marry for Money ..... Alhambra, 11
Vitagraph....Truth About Wives ..... New Oxford, 3
Wardour....Passions of Araby ..... New Scala, 3

MANCHESTER.

TUESDAY, OCTOBER 16.
Granger....Memoirs of a Monk ..... Theatre Royal, 11
F.B.O.....Main Street ..... Futurist, 11
F.B.O.....Rags to Riches ..... Gaiety, 11
Famous-Lasky....Glimpses of the Moon ..... Oxford Street P.H., 11
European....Railroaded ..... Winter Gardens, 11-15
European....Don Quickshot of the Rio Grande .. Winter Gardens, 11-15
Artistic....Three W. W. Jacob's Pictures ..... Piccadilly, 11-15
European....Crossed Wires ..... Winter Gardens, 11-15
Gaumont....Ziska ..... Own Theatre, 11 and 2-30
WEDNESDAY, OCTOBER 17.
Pathe....The Lady of Monsoreau ..... Piccadilly, 11
Fox....The Buster ..... Oxford Street P.H., 11.
Gillings....Love—Intrigue—Pass on ..... Gaiety, 11-15
European....A Chapter in Her Life ..... Theatre Royal, 11-15
Phillips....Living Lies ..... Futurist, 11-15
A.F.N.....Penrod and Sam ..... Own Theatre, 11 and 2-30
THURSDAY, OCTOBER 18.
Jury....Ambrose Applejohn's Adventure ..... Piccadilly, 11
FRIDAY, OCTOBER 19.
Vitagraph....Pioneer Trails ..... Piccadilly, 11
Fox....St. Elmo Murray ..... Theatre Royal, 11
Wardour....Can a Woman Love Twice? ..... Futurist, 11-15
European....Blinkey ..... Deansgate P.H., 11-15

LIVERPOOL.

MONDAY, OCTOBER 15.
Fox....Does It Pay? ..... Futurist, 11
Jury....Ambrose Applejohn's Adventure ..... Palais-de-Luxe, 11
European....A Chapter in Her Life ..... Scala, 11-15
Goldwyn....Red Lights ..... Prince of Wales', 11-15
TUESDAY, OCTOBER 16.
Pathe....The Lady of Monsoreau ..... Prince of Wales, 11
Fox....The Buster ..... Futurist, 11
Gaumont....What Happened to Jones? ..... Palais-de-Luxe, 11
Wardour....In the Name of the Law ..... Scala, 11-15
Gaumont....What Happened to Jones? ..... Own Theatre, 2-30
WEDNESDAY, OCTOBER 17.
F.B.O.....Main Street ..... Scala, 11
Artistic.... Three W. W. Jacob's Pictures ..... Prince of Wales, 11-15
European....Don Quickshot of the Rio Grande ..... Futurist, 11-15
European....Railroaded ..... Futurist, 11-15
THURSDAY, OCTOBER 18.
Vitagraph....Pioneer Trails ..... Futurist, 11
Wardour....Can a Woman Love Twice? ..... Scala, 11-15
Phillips....Living Lies ..... Palais-de-Luxe, 11-15
FRIDAY, OCTOBER 19.
Famous-Lasky....Glimpses of the Moon ..... Scala, 11
W. & F.....Woman to Woman ..... Palais-de-Luxe, 11
A.F.N.....The Sunshine Trail ..... Futurist, 11

SHEFFIELD.

MONDAY, OCTOBER 15.
A.F.N.....Penrod and Sam ..... Electra, 11-15
TUESDAY, OCTOBER 16.
Walturdaw....Strong Man's Love ..... Picture Palace, 11
Fox....Does It Pay? ..... Electra, 11
WEDNESDAY, OCTOBER 17.
General....For You, My Boy ..... Albert Hall, 11
Famous-Lasky....Glimpses of the Moon ..... Union Street P.P., 11
Goldwyn....Red Lights ..... Cinema House, 11
THURSDAY, OCTOBER 18.
Butcher....What Price Loving Cup? .....Cinema House, 11
Jury....Ambrose Applejohn's Adventure ..... Albert Hall, 11
FRIDAY, OCTOBER 19.
Walturdaw....The Girl Who Came Back ..... Picture Palace, 11
Pathe....The Lady of Monsoreau ..... Cinema House, 11
Fuller....The Second Richard Talmadge Production..Electra Palace, 11
Fox....The Buster ..... Grand P.H., 11-30

CARDIFF

TUESDAY, OCTOBER 16.
Fox....The Avalanche ..... Cardiff Kinema, 11
Gaumont....Squibs, M.P. ..... Capitol, 11-30
Rose....Woman Who Obeyed ..... Park Hall, 11-30
Wardour....Divorce ..... Kinema Exchange, 12-15
F.B.O.....Love is an Awful Thing ..... Kinema Exchange, 3
WEDNESDAY, OCTOBER 17.
Fox....Without Compromise ..... Kinema Exchange, 12-15
FRIDAY, OCTOBER 19.
Famous-Lasky....The Siren Call ..... Own Theatre, 11
Granger....Memoirs of a Monk ..... Cardiff Kinema, 11-30
Gaumont....Lights of London ..... Capitol, 11-30
Wardour....Crashin' Thru ..... Kinema Exchange, 12-15
Goldwyn....The Steadfast Heart ..... Kinema Exchange, 3

LEEDS.

MONDAY, OCTOBER 15.
W. & F.....Conquering the Woman ..... Kinema Exchange, 2
TUESDAY, OCTOBER 16.
Famous-Lasky....Glimpses of the Moon .... Kinema Exchange, 10-30
Pathe....The Lady of Monsoreau ..... Kinema Exchange, 11-40
Fuller....The Second Richard Talmadge Production
Kinema Exchange, 2-15
Fox....Madness of Youth ..... Kinema Exchange, 3-15
WEDNESDAY, OCTOBER 17.
Fox....Does It Pay? ..... Kinema Exchange, 10-40
Gaumont....Lights of London ..... Majestic, 11
Wardour....Crashin' Thru ..... Kinema Exchange, 11-40
Vitagraph....Pioneer Trails ..... Kinema Exchange, 2-15
THURSDAY, OCTOBER 18.
A.F.N.....Penrod and Sam ..... Own Theatre, 11-15 and 2-30
FRIDAY, OCTOBER 19.
Wardour....In the Name of the Law ..... Kinema Exchange, 10-40
Gaumont.....Squibs, M.P. ..... Majestic, 11
Walturdaw....The Broken Wing ..... Scala, 11
Phillips....Living Lies ..... Kinema Exchange, 2-15
General....For You, My Boy ..... Kinema Exchange, 3-15

BIRMINGHAM.

SUNDAY, OCTOBER 14.
A.F.N.....Penrod and Sam ..... Own Theatre, 7
European....Don Quickshot of the Rio Grande ..... Regent Hall, 7
European....Railroaded ..... Regent Hall, 7
TUESDAY, OCTOBER 16.
F.B.O.....Main Street ..... Picture House, 11
Fox....Without Compromise ..... Scala, 11
European....Legally Dead ..... Regent Hall, 11
Goldwyn....Red Lights ..... Futurist, 11
A.F.N.....Penrod and Sam ..... Own Theatre, 11 and 3
WEDNESDAY, OCTOBER 17.
Wardour....In the Name of the Law ..... Futurist, 11
W. & F.....Is Divorce a Failure? ..... Scala, 11-15
FRIDAY, OCTOBER 19.
Famous-Lasky....Glimpses of the Moon ..... Futurist, 11
Fox....Madness of Youth ..... Scala, 11
SUNDAY, OCTOBER 21.
Jury....Ambrose Applejohn's Adventure ..... Futurist, 3
Pathe....The Lady of Monsoreau ..... New Street P.H., 7
Philips....Living Lies ..... Scala, 7
A.F.N.....Chastity ..... Own Theatre, 7.

NEWCASTLE.

MONDAY, OCTOBER 15.
Wardour....Crashin' Thru ..... New Pavilion, 11-15
Goldwyn....Red Lights ..... Westgate P.H., 11-15
TUESDAY, OCTOBER 16.
Fox....Yes, We Have No Temper ..... Empire, 11
Goldwyn....The Steadfast Heart ..... Westgate P.H., 11
Phillips....Living Lies ..... New Pavilion, 11-15
WEDNESDAY, OCTOBER 17.
Pathe....The Lady of Monsoreau ..... Pavilion, 11-15
European....Blinky ..... Stoll and Own Theatre, 11-15 and 2-30
THURSDAY, OCTOBER 18.
F.B.O.....Rags to Riches ..... New Pavilion, 11-15
Vitagraph....The Darling of the Rich ..... Westgate P.H., 11-15
Butchers....What Price Loving Cup? ..... Empire, 11-15
FRIDAY, OCTOBER 19.
Fox....The Avalanche ..... Westgate P.H., 11
Famous-Lasky....The Siren Call ..... Grainger's P.H., 11
F.B.O.....Main Street ..... New Pavilion, 11-15

GLASGOW.

MONDAY, OCTOBER 15.
Fox....The Purple Phial ..... Cinema House, 11
Goldwyn....The Steadfast Heart ..... Salon, Sauchiehall Street, 11
Phillips....Living Lies ..... Scala, 11-15
General....For You, My Boy ..... Picture House, 11-15
Gaumont....Ziska ..... Own Theatre, 11 and 2-30
TUESDAY, OCTOBER 16.
Regent....Reckless Youth (and Football Team) ..... Scala, 11
Vitagraph....The Darling of the Rich ..... Cinema House, 11
Jury....Ambrose Applejohn's Adventure ..... Cranston's, 11
Gaumont....Ziska ..... Own Theatre, 11 and 2-30
St. Mungo....Cabiria ..... Own Theatre, 2-30
Waverley....Women's Home Life Stories .. Own Theatre, 11 and 2-30
WEDNESDAY, OCTOBER 17.
W. & F.....Conquering the Woman ..... Savoy, 11
Fox....Yes, We Have No Temper ..... Cinema House, 11
Famous-Lasky....The Siren Call ..... Scala, 11
Gaumont....Ziska ..... Own Theatre, 11 and 2-30
THURSDAY, OCTOBER 18.
Granger....Memoirs of a Monk ..... Cranston's P.H., 11
F.B.O.....Where the North Begins .. Scala and Own Theatre, 11 and 3
FRIDAY, OCTOBER 19.
A.F.N.....Chastity ..... Own Theatre, 11
Famous Productions....The Miracle of To-Morrow ..... Scala, 11
Pathe....The Lady of Monsoreau ..Picture House and Own Theatre, 11 and 3

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Butchers Selected Pictures

for the—

GREAT BRITISH FILM WEEKS

"WHAT PRICE LOVING CUP?"
A new and startling racing story—Produced by Walter West. Leading Players: Violet Hopson, James Knight, James Lindsay.

"THE SCHOOL FOR SCANDAL"
Sheridan's World Famous Play—A Bertram Phillips Production with Queenie Thomas as Lady Teazle and a supporting star cast.

"BEAUTIFUL KITTY"
An original story of the turf—Produced by Walter West. Leading Players: Violet Hopson and James Knight.

"LITTLE MISS NOBODY"
From the famous Lyric Theatre success—Produced by Wilfred Noy. Leading Player: Flora le Breton, supported by John Stuart, Sydney Paxton, etc.

"THE LADY OWNER"
A racing story with an unusual theme—Produced by Walter West. Leading Players: Violet Hopson and James Knight.

"HORNET'S NEST"
Andrew Soutar's Popular Novel—Produced by Walter West. Leading Players: Fred Wright, Florence Turner, James Knight, Lewis Gilbert.

"ROGUES OF THE TURF"
J. F. Preston's famous stage melodrama—Produced by Wilfred Noy. Leading Players: John Stuart, Mavis Clare, James Lindsay, Olive Sloan

"THE WHITE HOPE"
A big punch story of the British Ring—Produced by Walter West. Leading Players: Stewart Rome as the "Hope" and Violet Hopson.

"SON OF KISSING CUP"
Campbell Rae Brown's Great Racing success—Produced by Walter West Leading Players: Violet Hopson and Stewart Rome.

Other pictures in course of production to be announced

BUTCHER'S FILM SERVICE, LTD.,
Camera House, Farringdon Avenue, London, E.C.4.
Manchester: 40, Deansgate.

BRITISH FILMS FOR BRITISH PEOPLE.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 518 SATURDAY, OCTOBER 13, 1923. SIXPENCE.

Our Film Ambassador

THREE years ago we decided that even the finest journalism in the world could not produce the best results for the film industry in Great Britain and America which was essential to the trade unless practical experience, and practical politics, and practical ways and means were discussed by a man thoroughly understanding the industry. Such a discussion must take place on American soil, with the executive heads and producers of the motion picture industry in that country. In October, 1920, we sent as ambassador to America one of our directors, who fully reported the position of the American film industry and its candid opinion of British films. To-day Mr. Fredman is the editor of our paper, and has even more power in the industry than he had three years ago.

On Saturday next he again sails for America, not as a reporter of what other people think, but to find out for himself, for us, and for you the true facts concerning the possibilities of British films in the future in America.

Mr. Fredman is assured by many cables of a great reception in New York, many of the executive heads of the motion picture industry in that country having already cabled, requesting him to keep open for each and every one as great a length of time as he can possibly spare in order to get a mutual exchange of ideas.

To myself, as chairman and managing director of the FILM RENTER AND MOVING PICTURE NEWS, it is particularly encouraging to think that our journal continues to receive the confidence of the American and British film representatives alike. No finer ambassador for the British film trade could ever visit the United States or any other part of the world than Mr. Fredman.

On Thursday of this week I presided at a dinner at the Royal Automobile Club, at which no less than sixty principals of the film industry gathered together to wish *bon voyage* to Ernest W. Fredman. Such a gathering was a sincere tribute to his ability and, if I may say so, a great tribute to the appreciation held by them of the value of the FILM RENTER.

It has often been said in and out of the industry that film trade papers are produced merely for the purposes of obtaining revenue for the shareholders. It has also sometimes been remarked that true journalism does not enter our work, and that yellow journalism is the chief factor. At the gathering referred to above at the Royal Automobile Club there was another epoch-marking moment in the film trade, which was the welcome of the Right Hon. Lord Gorell into the film business as the vice-chairman of the FILM RENTER. There is no man in this country who can say that the late editor of the "Times Educational Supplement" can be charged with yellow journalism.

In Lord Gorell we are welcoming into the industry a man in whom not only the public of Great Britain, but the statesmen of Great Britain, place implicit confidence.

It is too late to give a full description of last night's meeting at the Royal Automobile Club in this week's columns, but in next week's issue we shall have pleasure in issuing the plain facts and words, strong and powerful as they were, at the farewell dinner to our ambassador to America.

F. NORMAN-WRIGHT.

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WILL HAYS spent an exceedingly busy week prior to his departure on the s.s. Leviathan, which took place on Tuesday last. On the Wednesday previous to his departure he met in conference a deputation of each section of the industry comprising six members of the C.E.A. and a like number from the K.R.S. and K.M.A. Mr. Hays got down to brass tacks at once, and after a short address to the members, invited questions, which were soon forthcoming in great numbers. From what I can gather, the exhibitors by no means made a great show with some of the questions that were put to the United States Ambassador, some being utterly silly and foolish in the extreme. In fairness to Major Gale it should be stated that this criticism does not apply to him, as throughout all the conferences and consultations he has had with Mr. Hays, the president of the C.E.A. has made a splendid showing, and impressed our American visitor most favourably. The same remark applies to Col. Bromhead and his brother, Mr. Reginald, who have also delighted Mr. Hays with their sound ideas, fine enthusiasm, and sincerity.

A Great Appeal for the Industry.

LAST Friday Mr. Hays was the guest of the American Society in London, at a luncheon presided over by the American Ambassador, at which Mr. Hays made an impassioned appeal for the industry at large. One of the pleasant features of this gathering was the appearance of Mr. T. P. O'Connor, who deservedly received an ovation from those present. On Saturday morning Mr. Hays met the representatives of the trade Press, where a frank and open discussion took place mainly on the question of British films in America. The case for the industry was presented, as Mr. Hays put it afterwards, even more forcibly than it had been during his stay over here, and undoubtedly the Czar of the film industry in America, as he has been called, was convinced that there is little equity at the present moment, and has promised to remedy the existing state of affairs. The trade Press were represented by Mr. Yglesias, of "The Bioscope"; Mr. Woodward, of the "Cinema"; and Mr. Norman-Wright, Lord Gorell, and Mr. Ernest W. Fredman, of THE FILM RENTER. On another page will be found a contribution by Mr. Hays on his aims and aspirations, and his visit to this country has certainly done a deal of good, for it has brought him into touch with the heads of the industry, from whom he has heard their views in a plain, convincing, and unvarnished manner.

Vilifying the British Film Industry.

IT is not an uncommon occurrence to find British producing firms criticised in the columns of the American trade Press, but such attacks do not as a rule merit serious consideration, as in most instances the writer has not been conversant with conditions over here. Now and again, as in every industry, there are people who like to unduly misrepresent conditions in this country, lulling themselves with the false belief that Britain is effete and not a serious factor in the world's markets. This usually happens when the critics have not been Englishmen, but almost invariably either Americans or representatives of foreign countries. It is, therefore, with amazement that I read the scandalous attack on the British film industry made by Tom Terriss, an Englishman, which appears in the current edition of "The Motion Picture News." Mr. Terriss, who, it will be remembered, came over to England to produce a picture for Ideal Films, and later produced a film for Gaumont's, has considered it his duty to issue an attack on the British film industry the like of which has never appeared before in any trade paper, either in America or other countries. This fine specimen of English manhood has many absurd and bitter things to say about production in this country which are not worth reiteration in the pages of this journal, and are really beneath contempt.

By the W

A Weekly
On Trade

An Unprovoked Attack.

MANY of the statements of this English "gentleman" are not only distorted, but deliberately untrue. During the time he was in this country he produced two films only, namely, "Harbour Lights" and "Fires of Fate," and no producer who has visited these shores ever had greater encouragement and help than did Terriss. In a speech that he delivered on the eve of commencing his first production he gratefully acknowledged the help he had received from Ideal's, and how anxious he was to make pictures for them. The same story can be told of Gaumont's, where again he was given *carte blanche* in production, and journeyed with a company to Egypt, where he spent several very pleasant weeks. So much was he impressed with the fine manner in which he was received by the Bromheads that on more than one occasion he personally expressed his pleasure to me at working with such an excellent company. His attack is, therefore, all the more unprovoked, and shows the vindictive character of the man. It is, indeed, a sad reflection that an attack on Britain should have come from an Englishman who has probably received more favours in this country than any other producer. The British film industry is well rid of Mr. Tom Terriss, for the meanness of his spirit can be seen in every line that he has written.

The Spirit of Courtesy.

THE letter which has been addressed by Mr. S. Rowson, managing director of Ideal Films, to Granger's Exclusives is one of those documents which reveal the friendly spirit which animates the British film trade. Messrs. Granger's Exclusives were responsible for an accommodating gesture when, in order that there should be no confusion between "Ole Bill of Paris" and "Old Bill Through the Ages," they changed the name of "Crainquebille" from "Old Bill" to "Coster Bill," and this has been courteously acknowledged by the head of Ideal, who adds his personal testimony to the beauty of Granger's delicate screen story.

British Film Week Doubts.

VICTOR DAVIS is a busy man these days and has addressed many meetings of C.E.A. members on the subject of the British Film Weeks. At Leeds the other day, whilst the meeting unanimously resolved to do everything in their power to support the British Film Week, commencing in Yorkshire on February 18

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ay Notes.

Causerie Topics.

next, there seemed to be considerable doubt among some of the members as to whether there will be a sufficiency of product available for all the halls. I think the British National Film League would be well advised to take the very earliest opportunity of again impressing upon exhibitors throughout the country that there will be a sufficient supply of new films, as there does seem to be a doubt prevalent all over the country that many old British productions will be pressed into service. As a matter of fact, if exhibitors will only glance at the trade shows of British films that are to be held right through the month of November. all their fears on this point will immediately vanish, but at the same time the League would be extremely well advised if they were emphatic in their announcements on this score.

A Price Fallacy.

ONE or two exhibitors at these meetings have also seemed to have got into their heads that these weeks will mean the prices of British films being increased. This is a fallacy that does not need much reference in these pages, because, as Mr. Davis pointed out, these weeks are intended to be a yearly event, and it is not likely that British manufacturers would be so silly as to charge inflated prices, which would merely react upon them at a later date.

Film Certificate Chaos.

MIDLAND exhibitors are exceedingly perturbed concerning the new licensing regulations which are shortly to come into force, the cause of their perturbation being the distinction between the two categories of films, A and U. At the last meeting of the C.E.A. many exhibitors pointed out that if a film was labelled " for adults only " it would mean a rush to see the picture, whilst photoplays with the U Certificate would suffer, which is directly in adverse ratio to what the Home Office desire. As was very sensibly pointed out at the meeting, pictures with the A Certificate did not mean that they were vicious or indecent, but simply that they were strong, emotional dramas, and, in fact, many of our biggest and most successful photoplays have not been awarded a U Certificate. If these regulations are to come into force it will simply mean that the British Board of Film Censors will have no other alternative but to give U Certificates to each and every production that does not actually contain anything vicious or indecent, and probably this is the best way out of an impossible situation.

Seen From Within.

THE American sub-titler, when he really gets going, is hard to beat—it would be incorrect to say, excel. Time and again one is treated to over-embellished language, generally introduced to intensify a sentimental situation; but, much as this may appeal to our Trans-Atlantic friends, it is usually discounted considerably over here. One of these screen scribes, in his anxiety to emphasise a situation and improve a picture which was not too good in itself, provided quite a titter at a trade show the other day, when the following sub-title appeared, " How her waiting heart had longed to see that face! " There are some faces which are such an offence to the eye that that organ would be glad if the heart took over the optical function occasionally.

Rex Returns.

AFTER an absence of eleven years, Rex Ingram, the talented producer of " The Four Horsemen," returned to England on Saturday last week, bringing with him his wife, who also figured in his big picture. His stay, however, was very short, for he was off again to Paris on Wednesday after a crowded three days' visit. I managed to have a brief chat during a few minutes snatched by Mr. Ingram from his packing for the Continental trip, and was glad to hear that he will be back again in about ten days' time. This visit is partly holiday and partly business, for he is making arrangements to proceed to Turkey and Egypt, where he will direct scenes for a new picture, the title of which remains, for the present, a secret. I should not be surprised if occasion is taken upon his return, and during the time that will elapse before his departure to Egypt, to screen his latest masterpiece, " Scaramouche," which Marcus Loew brought over with him some few weeks ago.

Louis Levy's Loss.

LOUIS LEVY asks me to help him to make public a loss he has sustained. Last Tuesday, during the screening of Granger's " Memoirs of a Monk," at the New Scala, where Mr. Levy was conducting the orchestra, Mrs. Levy had the misfortune to lose from a ring she was wearing a valuable diamond. Mrs. Levy was at the time sitting in the balcony, but when her loss was realised search was made with no result. Louis Levy offers a reward of £10 upon the return of the stone to him at the Pavilion, Marble Arch, and would be glad to hear from anyone who can supply him with information likely to lead to its return.

Film Week Publicity.

THE British National Film League are getting out a well-edited pamphlet for Film Week which should engage the attention of all exhibitors. It has a cover design in red and orange, and within are particulars of arrangements for the week, set out under appropriate headings. A double-page spread, entitled " When the British Film Week Reaches Your Town," has a map divided into seven districts, and a list of towns and the appropriate dates. A full-page illustration of " Lord Renfrew," the guest of November 14, is a feature of the publication.

The " Victory " Picture.

PATRIOTIC airs were being played with great energy at the Alhambra on Tuesday morning, when I looked in to see " The Romance of H.M.S. Victory," recently presented to His Majesty at Balmoral. Every few minutes the fine old English song, " England Expects——," was rendered with great gusto by the big orchestra, and certainly the promoters of this picture could not complain of the musical setting. Personally, I could not help thinking it is a pity that some more ambitious photoplay could not have been conceived in which this wonderful old flagship might have been featured, for the present production is so lifeless, with its mere photographs of old prints, that it cannot be said to

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BY THE WAY—*Continued*.

be the inspiring picture that it should be. However, the objects of the promotors are most praiseworthy, and British exhibitors will, I know, rally round them in their efforts to save Nelson's flagship from destruction.

A Stunt that Worked.

THE test of exploitation is whether it works. The stunt that is good in one town might be ridiculous in another. A. R. Cavaness, proprietor of the new Plaza Theatre, Phœnix, Arizona, knows his people. With a simple and inexpensive lobby display he broke all house records on the Preferred Picture, "Poor Men's Wives." Here's his letter:

> "I gathered all the women's old clothes that I could get hold of, shoes, stockings, also an old rocker, tub and washboard, and used them for a lobby display on 'Poor Men's Wives.' It broke all house records, and everyone was more than pleased with the picture."

I don't know that I commend the idea, but it seems in this case to have been successful.

Illness of Mr. A. Warner.

I HAVE just received news from New York that Mr. A. Warner (of Warner Bros.) is seriously ill with typhoid fever. While his condition is serious the doctors have diagnosed the case normal, and I am happy to state that it will only be a question of time before he will return to his desk in the New York office of this great organisation.

"Chu-Chin-Chow" for America.

MR. CHARLES WILCOX left for New York on Wednesday on the s.s. Olympic. Mr. Wilcox took with him a copy of "Chu-Chin-Chow," and expects to be away some five or six weeks.

Griffith's New Big Picture.

GRIFFITH'S big new patriotic picture, "America," is, I hear, being produced on a gigantic scale. The eminent producer has already established an encampment for several thousand players and soldiers, with complete water supply, commissary, electric, and sanitation instalment. Three farms have been surrendered as a site for the encampment, which covers a hillside about a mile, upon which the United States Army has established about one thousand men. It is symptomatic of the interest taken in the film industry in the States that the United States War Department is giving observers for the department an opportunity to study from a military view-point the struggles of the American colonists with a precision never before made possible because of the expenses involved.

Films for Prisoners.

THE recent screening of "Mighty Lak' a Rose" in Dartmoor Prison was not, as was at first announced, the first occasion upon which an exhibition has taken place in an English prison, for as far back as November 24, 1921, the Fox Film Company screened in Pentonville Prison their great, emotional drama, "Over the Hill." On this occasion, Major Blake, the prison governor, was quite as much impressed as the prison authorities at Dartmoor, and declared the kinema to be a real power for good. Now that we have seen that the prison authorities are ready to welcome the exhibition of suitable motion pictures, and that exhibitors have expressed themselves as ready to screen approved films, the practice initiated by Associated First National and Fox Films may be considerably extended.

The Earthquake Film.

WHEN the first motion pictures of the Japanese earthquake arrived in London last Saturday by the Olympic strenuous efforts, were made by rival companies to obtain the first public exhibition. Fox, in particular, put out strenuous efforts, which were successful, both in London and the provinces. The film was received in London at 1 p.m. and was shown at the Palace Theatre, the Philharmonic Hall, and the Stoll Picture Theatre, Kingsway, at 2 p.m.

Fox's Foresight.

THE first showing in the provinces took place at Nottingham at 4-5 p.m., whilst another noteworthy achievement was the presentation at Birkenhead at 7 p.m. Other towns where the picture was shown in the afternoon were Leeds, Sheffield, Huddersfield, West Hartlepool, Newcastle-on-Tyne, etc., etc. It is interesting to note that this great scoop was only made possible through the Fox Company's foresight in ordering a large number of positive prints from America, thus enabling the shipment of copies, without delay, to practically every important town in the Kingdom. No other film record of the earthquake was publicly exhibited until Sunday.

Film Stars for the Stage.

THE following film stars are, I see, to take a turn on the vaudeville stage: Larry Semon, Bert Lytell, Theodore Roberts, Nazimova, Ruth Sanderson, Enid Markey, and Ruth Roland. It is also rumoured that Mr. and Mrs. Carter de Haven are planning a return to the same sphere.

Illness Stops Production.

THE production of "Miriam Rozella," has, I understand, been temporarily held up owing to the sudden illness of Miss Ellaline Terriss. The film was in active preparation at the Alliance Studio, St. Margaret's-on-Thames, when Miss Terriss's indisposition caused its interruption. The producers having announced the actress's film debut in this picture, rather than disappoint, have closed the studio, sent the high-salaried actors home, and are awaiting Miss Terriss's return to continue the production. It is expected that this will take place in about a fortnight. Meanwhile some of the film scenes are being taken in Somerset, where Miss Terriss is convalescing; these are the scenes showing Mrs. Rozella's recovery from illness, and should enable a good bit of realism to be registered.

Tatler

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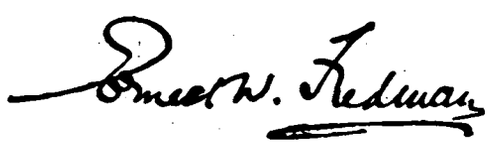
Will Hays Succeed?

THE visit of Mr. Will Hays to this country has just concluded, and in the light of what has occurred during the conversation he has had with various members of the industry, one may come to the conclusion that his visit may prove to be of incalculable value to the British film industry. Will Hays announced, when he came to this country, that he had one object in view, namely, the cementing of the bonds of friendship between America and England, and emphasised the desirability of there being closer film relations between the two countries. During the time that he has been over here he has been in close consultation with the leaders of the various organisations in this industry, and has taken the fullest opportunity of getting opinions of such eminent men as Col. Bromhead, Mr. R. C. Bromhead, and Major Gale as to how a firmer and better understanding can be secured between the film industry of both countries. Mr. Hays has also taken the opportunity of meeting the trade Press in conference, together with the presidents of the K.M.A., K.R.S., and C.E.A., and as a result of these friendly meetings has gone back to America with a clear understanding of all the troubles that oppress the British film industry, and, *what is more important, has been impressed with the only way in which there can be a better and more complete understanding with America.*

In the various discussions that Mr. Hays has had with prominent members of this industry, one salient fact has been hammered home above all others, and that is that the only way to cement the film friendship between America and England is to show British films in the United States. This was particularly driven home with greater force than it had been put before by the gathering of the trade Press that Mr. Hays met last Saturday, when the directors of this journal in particular pointed out to the American film ambassador the exceedingly unfair anomaly whereby practically ninety per cent. of our programs were American, and the number of British films shown on American screens was almost negligible. In the many conversations that Mr. Hays had had this had not been, to use his own words, "put so forcibly," and it is a fine thing to know that the virtual dictator of the American motion picture industry is now convinced in his own mind that this state of affairs must rapidly be altered. Mr. Hays is a fair man, and when he admits that, all things being equal, there is no earthly reason why British films should not be shown in a greater proportion on the American screens, then we can with confidence rely upon his getting busy when he returns to the other side.

The closer union between the industry in this country and America can only be made possible by the latter country taking more of our products. During the past three years, although British films have made tremendous strides, there are still less than half a dozen pictures that one can think of that have been secured by American distributing corporations. Naturally, the British film industry are not satisfied with this state of affairs, and one cannot wonder that they took the very earliest opportunity of acquainting Mr. Hays with the position. One pleasing factor in the discussions that have taken place was the attitude of Major Gale, the president of the C.E.A., who, throughout the various discussions, presented the ideas of British exhibitors so clearly and fairly that Mr. Hays was not only greatly impressed, but was convinced that this matter would have to be tackled by American renters without delay. Major Gale was sincere, firm, and exceedingly fair in placing the viewpoint of exhibitors before Mr. Hays, and the fact that the latter gentleman is going immediately to review the whole question of British films in America is in no small part due to the sound businesslike ideas of the C.E.A. leader. Col. Bromhead and Mr. R. C. Bromhead were also not lacking in their presentation of the British case, and the sum purport of Mr. Hays' visit is that this gentleman has gone back to America convinced that the only way in which closer film relationship between the two countries can ensue is by the reciprocity of his country in taking British films.

The visit of Mr. Hays has been an excellent thing for this industry, for there has been frank and open discussion which is certain to do a great deal of good, and above all has shown the leaders of this industry that we on this side should have an organisation such as Mr. Hays', whereby the attacks of the enemies of the motion picture industry can be dealt with from one central source, and an industry which has many millions of capital involved properly represented before governing authorities. The outcome of Mr. Hays' visit will be awaited with intense interest by the whole of the British trade, who have the highest hopes that his stay in this country will be provocative of much good to British films.



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The Purpose of the Pictures

Will Hays's Vision of what the Kinema can Accomplish

ENTERTAINMENT, INSTRUCTION, AND INTERNATIONAL AMITY

BEFORE leaving England for America on Tuesday last, Mr. Will Hays, head of the American film industry, issued to the trade Press a statement of the aims and aspirations of the organisation over which he presides. It is a very lengthy document, and much of it has a greater application to American conditions than to British. Below will be found some extracts from that statement, which apply equally to Britain and to America.

Picture Development.

Some eighteen months ago the leaders in the industry, on their own initiative, inaugurated a new effort for the industry's improvement, and there has been some inquiry as to just what this new effort may be. It is simply that these men who make and distribute pictures, recognising their duty and responsibility, and determined to discharge it, have associated to do jointly those things in which they are mutually but non-competitively interested, having as the chief purposes of such association two great objectives (and I quote from the formal articles of association, which have been filed in the office of the Secretary of State at Albany, New York):

"Establishing and maintaining the biggest possible moral and artistic standards in motion pictures production"; and

"Developing the educational as well as the entertainment value and the general usefulness of the motion picture."

MR. WILL HAYS.

This is not a vague gentlemen's agreement; it is the legal statement of a legal purpose by a legally organised body. It creates no super-court autocratically to pass judgment upon pictures, nor to do many of the other things which have been suggested. The purposes of the Association are exactly those stated in their articles.

Kinema Influence.

The influence of the motion picture on our national life is, indeed, limitless—its influence on our taste, its influence on our conduct, its influence on our aspirations, its influence on our youth, and its consequent immeasurable influence on our future; and its integrity must be protected as we protect the integrity of our churches, and its quality developed as we develop the quality of our schools.

As a business the industry in its present state commands the respect of the commercial world. Not only do the men at the head of it find themselves in responsible control of one of the greatest industries in the world, but they are the responsible custodians of the most powerful instrument for moral influence and education, probably unequalled in the world.

The industry has many problems, and we must consider them with that patience and tolerance which result from a recollection of the habits and customs whenever a new thing comes. Every new industry, every new science or art, makes mistakes and is criticised. All of them have had to remedy the faults of their early days. The telegraph and telephone were criticised.

The pioneers of our industry are the men who are still in the business. We are at this moment in the very midst of achieving a new set of high standards in our relations to each other and to the public and in our responsibilities to the world. The difficulties are being worked out, and so great an agency for good will the motion picture soon become, if sincere efforts count and sincere co-operation is given by thinking people, that before long criticism will die away and the present critics will be sounding the praise of this new art, based always on its demonstrated integrity, quality and usefulness.

It has been said repeatedly that certain objectionable pictures which have been made are of the class of pictures which the public wanted, and that such productions have been the meeting of the demands of the public, based on box-office receipts. This is not true. The people want—and must have—nothing but good pictures.

Confidence and Co-operation.

The success of our whole undertaking depends principally on the development of confidence and co-operation. From whatever standpoint the problems are approached, all must agree that for their interests, severally and jointly, it is good business and good morals to develop this confidence and co-operation. Countless good is to come from the fullest development of the industry and great rewards are inevitable. Never have I known an instance in business or in my profession where the course which should be taken was so plain. If there is confidence and co-operation between the parts of the industry with each other and between the industry and the public, then the future of the industry is bright as to-morrow's sun, and great public good will result.

And this confidence and co-operation must not be bound by geographical lines. There must be the same confidence and co-operation between those interested in the business here and at home. We all go up or go down together. The industry in America, as well as the American people, are seeking the best pictures wherever they may be made, and the competition is to be based on the merit of the picture and not based on where the picture happens to have been manufactured.

The highest standards of art, taste, morals, can be achieved, and it is primarily the duty of the producers to do it. True, too much must not be expected too rapidly either in the raising of the standards or in the development of the educational value.

But we are building this industry for years to come, for generations to come, and though our progress may to some seem slow in this beginning, the results, we are confident, will be permanent and certain.

The Film in Education.

With the raising of the moral and artistic standard comes with greater ease the development of the educational value of the motion picture. You are not unmindful of the great

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THE PURPOSE OF THE PICTURES—*continued.*

educational value of the entertainment picture as such. It must be, and is, the earnest purpose of the industry to strive with renewed effort continually to make presentations historically correct and to give authentic portrayals of customs, costumes and habits.

In addition to the general educational value of entertainment pictures we are concerned, of course, with two additional phases: first, the pedagogic pictures, and then the picture which is semi-educational and semi-entertaining. I am very sure that soon there will be series of motion pictures adopted by boards of education just as new series of text books are adopted. They must be, of course, scientifically, psychologically and pedagogically sound.

It cannot again be said, as I am advised it has been suggested, that the producers do not want to furnish educational pictures. The producers want to serve the world. They know that there is no more important and lasting service they can perform than to aid in the actual educating of the youth of the country by this means, and they propose to make a very definite contribution to the pedagogic forces of the world.

As I said in the speech at Boston before the National Education Association:

A Fair Field For All.

"The problem which faces all of us to provide some plan of co-operation which will provide film material for instructional use in schools and colleges, and suitable films for churches and welfare organisations, some plan which will secure the active co-operation of theatre owners and public leasers, and which will safeguard against harmful competition between non-theatrical and theatrical groups. These matters, which are merely incident to the youth and tremendous expansion of the business, can be worked out satisfactorily without question."

The problem of semi-religious and semi-educational films is not so extensive as that of pedagogic films, but is much more difficult. Everyone is for pedagogic films in the classroom, and, of course, there is no objection to purely religious films in the churches. The matter, therefore, of pedagogic films and purely religious films presents no problem save only the problem of providing an organised demand and an organised supply. However, in developing the industry as regards an organised demand and an organised supply of semi-religious and semi-educational films, there are definite economical duties and limitations that have to be recognised.

The fact is, of course, that the theatre owner pays a national and State tax on his theatre, a licence fee, an extra insurance premium and other special levies in order to run his business and provide for the essential amusement of the people, and it would be obviously unfair to him to create competition to draw the same audience, with or without charge, to see the same attraction into places which have no such burdens. Such a thing would neither be morally nor economically sound.

There are three great groups that have rights—certain definite rights—in the employment and enjoyment of this great new instrument of entertainment and education; there are all those connected in any way with the production and distribution of motion pictures; and there are those who exhibit them, but first, and with rights far beyond those of the other groups in the matter, is the public, whose servant the motion picture industry is. The people have a complete right to demand that motion pictures, the principal amusement of the great majority and the sole amusement of millions and millions, shall be clean, and of the highest standards of art and entertainment, and that as fast as it can be done every possible usefulness of motion picture in every possible field be developed.

International Amity.

Another effort which we are making, and in which you will be interested, I am sure, is the development of the full usefulness of the motion picture as an instrument of international amity. Do not forget that just as there is developed between individuals a better relationship on a better understanding, so is it between nations.

Our organisation of producers and exhibitors has had many conferences with exhibitors, bringing a closer co-operation and confidence, and has had splendid help from them, without which our whole effort would fail. Just as other phases of the industry, in the rapidity of its development, have not been worked out in the fullest way, so has it been necessary to give attention to a better relationship with the exhibitor, who is the buyer of the product which the manufacturer, the producer, makes—practical improvement, but definitely necessary to bring the maximum functioning of the industry's whole effort, because without the co-operation of all branches the largest success is not possible.

Every Man's Entertainment.

Nor will you be unmindful of the great general good which has been done by this industry. Evil pictures have been produced—yes—but incalculable good has been accomplished. The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country, and of home, to audiences speaking twenty different languages but all understanding the universal language of pictures. There may be fifty different languages spoken in this country, but the picture of mother is the same in every language. It has brought to narrow lives a knowledge of the wide, wide world; it has been the benefactor of uncounted millions. It is the poor man's pleasure. Grand opera is for the well-to-do, but pictures are for the rich and the poor alike, and their appeal is universal. And do not forget that as we serve the leisure hours of the masses with right diversions, so do we rivet the girders of society.

I have come to visualise this great new thing as my attachment to it becomes deeper—I have come to know it as a great, unbelievably great, three-fold instrument for good. It can do three great things, and will do these three things as no other instrument that I know of can do them.

In the first place, it can, and will, *fill a necessity*—the necessity for entertainment.

In the second place, it can, and will, *instruct*—which is, indeed, a most precious power.

In the third place, and I am sure that my enthusiasm does not warp my judgment, it will do more than any other existing agency to *unite the people of this world*—to bring understanding between men and women and between nation and nation, than which no greater thing can be done.

I know you are in sympathy with all of these things, and again I say to you that those within the industry on whom the first duty lies do not minimise their responsibility, nor would they shirk it. With your help and the help of those like you, we can accomplish the purposes of this Association. I believe that any job in this life which really ought to be done is doable.

I would repeat: The motion picture industry accepts the challenge in the demand of the world for a higher quality of art and interest in their entertainment.

The industry accepts the challenge in the demand of the youth that its pictures shall give the right kind of entertainment and instruction.

We accept the challenge in the righteous demand of the mothers that the entertainment and amusement of that youth shall be worthy of its value as a most potent factor in the country's future.

We accept the challenge in the proper demand of the educators of the country and the religious leaders of the country that the full instructional and religious value of the motion picture shall be developed and used.

We accept our full responsibility. It is a service, and "Service is the Supreme Commitment of Life." It is a service which needs the best from us all, and I have great faith in its fulfilment.

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THE APPEAL TO YORKSHIRE

Question of 5 per cent for Advertising to stand over

YORKSHIRE exhibitors, as usual, have given full and thorough consideration to the British Film Week scheme, and while advancing some helpful criticism and suggesting some interesting points, have decided wholeheartedly to support the venture, "being convinced that it is in the best interests of the trade to stimulate British film production."

This decision was arrived at at the October meeting of the Leeds Branch of the C.E.A. last Wednesday week after Mr. H. Victor Davis, of South Wales, a member of the General Council, who came up specially to explain the scheme and urge its claims on the exhibitors, had addressed the members.

Mr. Davis, who was given a very cordial reception, pointed out that in the first place the British Film League sent a special deputation to the General Council and asked for their moral and material support in promoting the British Film Week, and his (the speaker's) object in undertaking a tour of the country was to enlist the full-hearted sympathy of every exhibitor for the project. There were three simple reasons why all of them ought to support the British Film Week—first, because it would be good business; secondly, because it was a good policy; and thirdly, because it was good patriotism. If possible, he would like to see 100 per cent. exhibitors observing the British Film Week.

Everybody who took British films in that particular week would be asked to pay 5 per cent. on the film hire into a fund which would be devoted to advertising the week in the Press, the money from each district going back to that district for advertising purposes. He thought they were often, as exhibitors, so intent upon their own particular business and enterprise that they did not look far enough ahead; did not appreciate what were the tendencies in their trade and how they were likely to affect them in the future.

At present only about 15 per cent. of the films they screened were British. How was the present tendency of American producers to acquire theatres of their own going to affect them? He could tell them that there was good reason for saying that the statesmen at the head of affairs in this country were alive to the value of the British films from the point of view of British propaganda, and were anxious to encourage the movement in every way. In Yorkshire and Lancashire alone, as he knew from personal experience, there was a wealth of matter, a variety of life and character, which could be utilised in the making of useful and instructive pictures for the kinema screen. Hadn't we got the ability for it in this country? He believed we had, but we needed to give all the encouragement possible to the home producers, who were fighting an uphill battle.

The Chairman said they would like to know where the films were coming from for the British Film Week, and how they were going to be allocated.

J. Mackenzie said he thought the projected British Film Week very much resembled the warming up of cooked food. Some months ago they were asked particularly to reserve one week this year for British films. Personally, he found great difficulty to arrange for them. When he went into the market he found great competition for British films for the particular week suggested, but after a good deal of trouble he succeeded in obtaining two which he thought were a credit to British producers and to his own particular theatre.

Immediately he had succeeded in doing this, he heard that there was a doubt as to whether the British Film Week would take place. He raised the matter at the C.E.A. meeting, and the secretary was instructed to write to London for the precise date of the British Film Week. To-day he understood the date of the week in Yorkshire was postponed to some time next year, and he supposed that as an exhibitor he would be expected to go into the market and arrange for British films for a week in February. In his opinion the promoters of this project had missed their opportunity by preparing the public for the event and then postponing the date. He would still endeavour to arrange for British films to be shown at his theatre during the week set apart for the purpose, but he would like to say that he could not go on continually like that. It was not good business.

Mr. Davis agreed that some few exhibitors had been put to considerable inconvenience, but he believed the exhibitors who had done what Mr. Mackenzie had done were a very small minority.

The Secretary (E. M. Rush) inquired if there would be sufficient films available to meet the needs of all exhibitors who would be requiring them for exhibition during the British Film Week.

Mr. Davis replied that there would, of course, be large numbers of copies put into circulation, and he added that in some towns exhibitors had already decided to waive the barring clause in order that other exhibitors might show the same film in that week. Personally he did not think that if that were done business during that week would suffer to any great extent, because of the great interest and expectancy aroused among the public by the movement.

Arthur Cunningham said that his firm (New Century Pictures) had had a great amount of trouble, just as Mr. Mackenzie had had. They made all the arrangements necessary for the week that was first suggested and then had it all to cancel. In his opinion even now the promoters of the British Film Week were leaving the business too late. British films should have been shown in September for February release—the time was too short for first runs. Personally he was convinced that there would not be sufficient films available, and he was quite sure that the promoters would not print a lot of copies, because that was a costly business. He would like to ask if, by cutting out American and other films for that week, were the British producers going to take advantage of the opportunity to advance their prices? Personally he thought they would.

Mr. Davis replied that it would surely be the policy of the British producers not to do any such thing. After all, this was only the first event of its kind, and there would be sure to be anniversaries of it, and if the producers sought to use the

Victor Davis in

British Film League's

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QUESTIONS OF ADVERTISING, BA

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opportunity to exploit the exhibitors, then assuredly it would be a policy which would quickly bring its own punishment. The point raised by Mr. Cunningham would be put before the British Film League.

Mr. Cunningham suggested that the allocation of one week for the whole of Yorkshire was rather a mistake. After all, Yorkshire was a very big place and contained large cities such as Leeds, Sheffield, Bradford and Hull, and he could foresee great difficulty being experienced in supplying all the needs of the trade as regarded British films in one week.

It was finally resolved, on the motion of Arthur Cunningham, seconded by H. J. Martin, that the branch should heartily support the British Film Week beginning February 18 next, and urge all exhibitors in the territory to do likewise, "being convinced it is to the best interest of the trade to stimulate British film production."

Mr. Davis then suggested a further resolution—that the branch should adopt the General Council's recommendation, that exhibitors should pay in advance 5 per cent. of the film hire during that week, the amount so subscribed to be spent in newspaper advertising in the territory covered by the branch.

Arthur Cunningham said that this was all very well if it came off, but he would like to know who was going to draw up the advertisements for the Press. He was not thinking so much about the money as about the advertising. Efficient advertising was an expert's job. Personally he thought that they could not expect firms owning big picture houses to allow anyone else to dictate their form of advertising.

Mr. Davis pointed out that the advertising would be on a collective basis, probably emphasising the British Film Week and giving a list of theatres in the area showing British films.

Mr. Cunningham replied that personally he could not pledge himself without first consulting his Board of Directors. The New Century film hire in Yorkshire, as a rule, was not less than £3,000 a week, and the payment of 5 per cent. on top of that for advertising was a serious item. Another point was that it was no use a few of them agreeing to pay this percentage and the rest standing out and getting the advantage of the publicity the minority would be paying for.

Mr. Davis did not press the resolution, and it was decided that the matter should stand over for further discussion.

MANCHESTER CRITICISM

Mr. Davis on Educating of the Public

MR. DAVIS was in Manchester on Thursday, the 4th, and addressed local exhibitors in substantially the same terms as at Leeds. Mr. W. Stephenson, chairman of the Manchester C.E.A., presided over the gathering, which was held at the Victoria Hotel.

There was undoubtedly a great depth of feeling on the part of British exhibitors, said Mr. Davis, in support of native films. They would all realise the tremendous effect which the Prince of Wales's patronage of this movement would have on the lay Press and the public of this country. It was no news to them that in the past the Press had been a little reluctant to open its columns to the kinema industry. But he prophesied that after the inaugural luncheon on November 14 they would have a very different attitude to encounter in the future.

As a trade they were generally so immersed in their own personal successes that they were sometimes apt to ignore the dangers which menaced them. It was not his policy to condemn American films. They had to recognise that they had now entered on an era of big pictures. The old style of productions had lost their appeal. If big pictures were to be the staple products of the future, then the more they had of these on the market the better for the individual exhibitor. Scarcity of big pictures meant growth of competition. In the last few years they had films which showed the possibilities inherent in British productions. In supporting British films during the forthcoming festival they would be giving the British producers that stimulus which would enable them to go on with good heart and renewed success in the production of great pictures.

As he had already remarked, he was not critical or condemnatory of American pictures, but they could not shut their eyes to the significance of the fact that only fifteen per cent. of all the films shown on their screens were produced at home. Did they think that if England was supplying America with 85 per cent. of her films that the Americans would sit down under that? It touched his pride and patriotism to think that so small a proportion of the pictures shown in England represented English life and customs. Take their own Lancashire and Yorkshire. Look at the immense store of drama and entertainment locked up in the lives of those two great counties which was never touched for film purposes. If they had their own social life, history and codes of business depicted on the screen in anything like the same proportion as they now had those of another country, did they think they would be complaining of lack of patronage?

After his address Mr. Davis dealt with several criticisms directed at the scheme. It was asked what arrangements would be come to with exhibitors who had already booked American pictures for the week in question.

Mr. Davis replied that he had interviewed Mr. Frank Hill, of the K.R.S., on this subject, and was told that, so far, they had received no applications for change of date. When they did every consideration would be given.

As regards individual renters, Mr. Davis mentioned that he heard certain foolish rumours about American opposition to the All-British Film Week. But he believed that the American companies were not only too cute, but too generous to entertain such a thought.

Captain Row, of Bolton, said that, though he had not booked British films for the whole of the specified week, he had enough of them on his books between now and then to supply the whole of the theatres in Bolton. He referred to the long interval that would elapse between the inaugural lunch and the dates of the British Film Weeks. The public would read a lot about

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VICTOR DAVIS IN THE PROVINCES—*Continued.*

British films in the middle of November, but by the time the dates for showing came round their interest would have somewhat subsided. He had great respect for the promoters of the scheme, but he hoped they would not carry their enthusiasm too far. Personally, he thought British productions were not in a sufficiently advanced stage at the present moment. He would not ask patrons to come in to a kinema before the roof was put on and while the foundations were being laid.

Another exhibitor asked how long it would be before they got British cowboy pictures. He could fill his house all the year round with Tom Mix and Buck Jones, and as soon as he put on anything else the public stayed away.

Mr. Davis said this was largely a matter of educating the public. He remembered that when he first put on Mary Pickford at his own hall in South Wales there was not much enthusiasm. But gradually his patrons came to ask for the better type of pictures which, at that time, Mary Pickford films represented.

Touching on the question as to whether the British producers were not handicapped in the matter of climate, Mr. Davis said that he thought the "atmosphere idea" was now pretty well exploded, and that films could be produced in England as well as anywhere else.

The Chairman said that Mr. Davis had given them a splendid address on the ideal side of the British Film Week movement, but there was also the practical side. He (the speaker) would certainly do all he could to promote the interests of British films during the appointed week. He believed that there were some excellent productions available for that period. But the quality must be maintained after the British Film Weeks or exhibitors' interest in them would decline.

On the question of the transferrence of dates, Mr. Agnew (of Gaumont's) said that his firm, for one, would be only too happy to transfer bookings on any American pictures they were handling to allow an exhibitor to show a British picture.

The resolution to support the British Film Week was proposed by Mr. Mitchell, seconded by Captain Row, and unanimously carried.

A committee of three, comprising Messrs. W. Stephenson, Fred Carlton and Len. Bailey, was appointed (with power to co-opt other members) to consider plans and suggestions for British Film Week in the Manchester district, and to keep exhibitors fully informed of the various arrangements for advertising, etc., that were being made.

LIVERPOOL AND THE AVAILABLE FILMS

First and Second Run Houses

MR. H. VICTOR DAVIS attended at the Liverpool C.E.A. meeting on Friday to address branch meetings on the question of the forthcoming British Film Week, and the Chairman, in introducing him, said he was no stranger to Liverpool, inasmuch as they would recall his visit on the occasion of the Summer Conference last year, while many would recollect the wonderful speech he had made in connection with the conference trip to Port Sunlight.

Mr. Davis having spoken, the Chairman said they had listened to his remarks with very great interest, and, on behalf of the branch, he (the chairman) desired to assure Mr. Davis that in regard to the movement they were hard-headed Lancashire men, and as patriotic as any in any other part of the country. ("Hear, hear.")

Mr. Davis replied to several questions from members, including one as to whether he thought the prices of films, in view of the increased demand that was bound to exist that week, would be increased. He said that as the British Film League hoped to make the Film Week an annual event he did not think it was likely the cost of film hire would be advanced for the occasion.

Mr. B. Allman inquired whether, if the five first-run halls in Liverpool availed themselves of only half the number of productions that were being specially reserved for British Film Week, the balance would be open for engagement at second-run kinemas.

Mr. Davis said he only knew that the twenty pictures in question would be available. The whole idea was to get those films released for Film Week.

Mr. Locke said it seemed to him that the difficulty they would be up against in the matter would be that of finding a sufficient number of British films to supply all the halls concerned.

Mr. Davis answered that he thought the renters were simply putting the pictures out to satisfy exhibitors that they were good productions.

Mr. Bailey explained that he had previously booked some expensive pictures for British Film Week, and he desired to know what he was to do.

A Member: Move them.

Mr. Bailey: Move them? That is all very well.

Mr. Davis stated that Mr. Frank Hill, the Fox Film Co., and Allied Artists Corporation had undertaken to do everything they could with a view to arranging transfers.

Subsequently, after further discussion and replies to questions, it was resolved, on the proposition of the Chairman, seconded by Mr. Worswick, that barring clauses should be modified as much as possible for British Film Week.

Mr. Davis produced for the information of the branch a copy of a circular letter setting forth the aims and objects of British Film Week, and every member present signed the document upon Mr. Davis undertaking to have inserted a clause to the effect that sufficient films would be forthcoming of a suitable character to supply the demand, and also that they "would be able to transfer films which are now booked for that week."

WILL THE SMALL MAN BENEFIT?

Bristol Exhibitors Dubious

WHILE there is not the slightest doubt that the large kinemas intend to push the British Film Week for all that it is worth, there seems a probability that some of the smaller exhibitors may hang back, for, in this territory at any rate, many of them are only lukewarm in their support. A certain amount of jealousy is at the bottom of this state of affairs, as the small men look upon the British Week scheme as a stunt for the benefit of the renters and the big exhibitors. Some of them have put the matter to me bluntly. The big halls will get all the best and all the new stuff, they say, and the smaller halls will get inferior pictures for which they will have to pay a much higher price than usual. The large halls will get the benefit of all the publicity, and will enhance their reputation, while the lesser places will probably have the stigma attached to them of showing only rubbish and junk. If anything can be done to disabuse the minds of the small men with regard to prices and quality of the films which will be available for the British Week it should be done, and done quickly, otherwise the scheme will be supported only by the big exhibiting interests, for many small exhibitors who have American films booked for the date of the British Week are not showing any eagerness to get them transferred to enable them to book British pictures for the Film Week, and if this is allowed to drift it will end in some kinemas showing British and many others showing American productions during what is supposed to be an All-British Week.

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Who Pays the Tax?

Peaches, Potatoes and Pictures

By F. E. ADAMS

I READ with great interest your leading article on this question and was not wholly surprised that you should charge me with inconsistency. A hasty reading of my article does, perhaps, give colour to such a view, and, in my desire to be brief (I have no secretary with me), I failed to expand to their full limits the suggestions I made. If you have given the matter any further consideration, you have doubtless by now realised that I was not self-contradictory in what I said. The issue is, I admit, not a very simple one, and you will remember that I have to write of it bearing in mind that all we say on this matter is read by the Government officials, who are eager to discover fresh ammunition with which to counter and oppose us.

Will you allow me to quote briefly from the first speech I made on this subject at the General Council of the C.E.A.?

"Gentlemen,—It is a fallacy to think even for one moment that the public are going to take the slightest interest in this subject so long as they think we pay the tax, for they would sooner we continue paying it than anticipate paying a new tax on their beef, bread or bacon. Furthermore, few will cast their vote upon a subject of so small importance to them. The great mass are, however, always to be reached by appealing to their sense of fairness and honesty, and it is on this basis, and this basis alone, that we shall secure help from either Parliament or public. No one can gainsay our facts if we carefully and clearly state them. We are the only instance of a trade dealing in a perishable article that is taxed at all, and once the public realises that we are taxed to the tune of 25 per cent. on our turnover, quite irrespective of whether we have made a loss or a profit, they will help us to have that injustice remedied."

We cannot deny that the public pays the full price of admission. Nor can the public deny that the onus of that payment ultimately is borne by the exhibitor. Each of these statements is perfectly true, and to see nothing in them but mutual contradiction is to be a little lacking in subtlety. The public pays the price of admission, the Entertainments Tax included; but they pay their gross expenditure simply to see our show. They certainly do not trouble to come to our kinemas for the purpose of contributing a few coppers to the National Exchequer. They pay, let us say, 1s. for a shillingsworth of entertainment. They will not tolerate an inferior show and return to it again and again merely because we say the difference is made up of Entertainments Tax. We have to maintain our shows so that our public will consider they are getting value for money. If they pay 1s. and only get ninepennyworth of show, they will complain—and, remember, the entertainment value of a show is not a matter of opinion, as some think: it is a matter of an audited balance-sheet.

No one understands the value of money more than the working classes for whom we cater, and to compel us to allocate 25 per cent. of their payments to tax, as against the 12 per cent. charged on the rich man's ticket, is perhaps even more unjust than the existence of the tax itself. If we were growers of peaches and potatoes, would it be fair to ask us to pay only 12 per cent. on the peaches, but 25 per cent. on the potatoes sold? Would it, in fact, be fair to tax us at all until we had taken sufficient cash to pay the whole of our expenses and a fair rate of interest on the capital invested in our business? Nevertheless, to tax the peach and potato grower on his gross turnover would be less of an injustice than to tax the kinema proprietor. The potato grower can retain his unsold goods for future sale; but the kinema proprietor can never recover his loss on any one week's trading, for his entire program comes to an end on Saturday night, whether he has had one patron or not.

Therefore, the situation is, the public pays the tax to us, ostensibly as tax, but actually as part of the price they are willing to pay, at competitive rates, for entertainment. We have to give a show as nearly as possible of the value of the total price paid by the public and then, somehow or other, we have, from our small profits or reserves, to pay the Government tax, according to the number of customers we have had.

Therefore, *the public pays the tax and we pay the tax*, with this small difference. In exchange for their tax payment the public gets entertainment; in exchange for our tax payment we get——nothing! For we pay, in addition, every form of tax as paid by all other trades.

VICTOR DAVIS IN THE PROVINCES—*Continued.*

POSERS FOR MR. DAVIS

DIFFICULTY OF THE DATES

THE Hull Branch of the C.E.A. held a meeting after an extended recess on Thursday, at the Grosvenor Hotel, R. Freeman, the chairman of the branch, presiding. Supporting the chair were Councillor R. W. Wheeldon, vice-president; W. F. Morton, Brinley Evans, A. H. Rockett, A. Spink, E. E. Carlton (Carthops), F. Wilson (Brigg), R. Hainsworth and H. V. Evans, hon. secretaries.

After some smaller matters had been dealt with, the Chairman reported that February 18 had been fixed for British Film Week in Yorkshire, and H. Victor Davis had undertaken, on behalf of the British National Film Week, to do certain propaganda work in connection with which it was his intention to visit the provincial branches and that in due course he would come to Hull. It was now only a question of fixing up a suitable date.

Continuing, R. Freeman said there were several pertinent questions that he would have to put to Mr. Davis when he came that way. He did not quite appreciate the position of the exhibitor having to pay 5 per cent. as well as the renter. To his mind it was the renter who really would benefit. The object of the film week was to cultivate a taste for British films, many of which, said R. Freeman, were as good as the Americans.—(A Voice: "And quite as expensive.")—The situation bristled with difficulties, said the Chairman, for they were in nearly every case booked up for February, and it hardly seemed likely that they would get the Americans to alter dates to help on the propaganda.

R. W. Wheeldon: "British films can always be produced to better the American."

A Member: "Are there enough British films to go round?"

Brinley Evans: "Not that I know of, though they say they will have enough. We are all patriots and will gladly do our best for our patrons, and want the best films available."

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Culloden Refought—by Gaumont Actors

Big Operations—Crowds and Casualities

THE GAUMONT COMPANY, LTD., besides being first in the field to make history with production in Scotland, likewise took care to select the two most conspicuous figures of Scottish history and legends—Rob Roy and Bonnie Prince Charlie—as the heroes of their efforts. Scenes connected with the production of "Rob Roy" in Scotland were unprecedented, as also was the subsequent business record of the completed film. Bonnie Prince Charlie is a much more popular and fascinating figure of romance, and, with the climax of

The Gordon, Seaforth, and Cameron Highlanders putting in some fierce work to the strains of the bag-pipes during the filming of the Battle of Culloden scenes for "Bonnie Prince Charlie." (Gaumont.)

production reached with the Battle of Culloden (actually filmed on Culloden Moor and attended by scenes overshadowing the filming of the big scenes in "Rob Roy") it promises a film which should beat records.

The Transport Question.

The filming of the Battle of Culloden on the actual battlefield, under the direction of Captain Calvert, undoubtedly represents one of the biggest efforts in organisation yet attempted in the British Isles. No principals were engaged, but Calvert had to transport, over 500 miles from London, about twenty assistants, over a thousand uniforms with accoutrements and weapons, including rifles, bayonets, claymores, spears, axes, dirks, targes, and so on, not to mention six pieces of artillery of considerable size and a big supply of small and large ammunition. The collection of the costumes and accoutrements was quite a task on its own, especially the gathering up of the now scarce muzzle-loading rifles, of which some 600 were required.

Mobilising an Army.

Wednesday fortnight Captain Calvert spent in conference with his staff on the battlefield, and in the evening he returned to headquarters in Inverness to discover that plans for mobilising his two armies—Highlanders and English—had gone awry. Originally he had contemplated using 2,000 men, but on Wednesday he discovered that he could only get 600 soldiers, and Inverness only had 400 unemployed, whilst the Dragoons he had got permission to bring up from Perth had been suddenly ordered abroad.

There are no newspapers published in Inverness on Thursday, and Calvert was in a quandary how to get publicity to secure his men, and especially horses, of which there are very few in the vicinity of Inverness—but he solved it through the courtesy of an exhibitor (Mr. McKenzie, of the Scala and Picture House, Inverness), by going on to the stage and making a speech to packed houses at both theatres. He got a rousing reception, and, better still, the news of the filming of the battle spread like wild-fire, and men and horses rolled up the next day at the Scala, which Mr. McKenzie had offered to Calvert as a recruiting office. Eventually, Calvert got just on 1,200 men to take part in the fight.

Joining the Battle.

On the Friday morning everybody was astir early, and the special train conveying the Inverness contingent of Cameron Highlanders and civilian players left the town just after 7 o'clock for Culloden Moor Station, whilst about the same time another special train bringing the Gordon and Seaforth Highlanders left Fort George. By 12 o'clock Calvert's assistants had succeeded in getting the whole of the crowd of 1,200 dressed for their parts, and, preceded by their pipers, the Gordon Highlanders, who had insisted on fighting on Bonnie Prince Charlie's side, came swinging down the road, as fine and fierce a body of Highlanders as ever were seen, were drawn up by their officers just below Calvert's stand, where the whole body of men, including the cavalry, massed round them.

The officer commanding the Gordons then picked up the megaphone and called upon the soldiers to do their very best,

(*Continued at foot of next page*)

Capt. Calvert (wielding a megaphone on the stand) speaking to his 1,200 players before filming the Battle of Culloden for "Bonnie Prince Charlie." (Gaumont).

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B. & C. to Enter Distributing Field.

"The Audacious Mr. Squire" and "Heartstrings" First Films.

THIS week we have an interesting item of information which concerns a development of one of the oldest producing companies in the country, the British and Colonial Kinematograph Company, Ltd. This company is now developing a renting side to its business so that, in addition to it being a film producing and printing works, it will also be in a position to distribute its own pictures, and any others that its directors may deem worthy of exploitation. It is an interesting sign of the times that the B. & C., which has continuously been an independent producing organisation, will now have its own distributing organisation arrangements which, during the last few weeks, Mr. Edward Godal, its managing director, has been busy fixing up. The company is not entirely foregoing this independence for the future as its productions will always be put up for trade show. The first two films to be exploited under this new development will be the two very attractive subjects last produced by the company, viz., "The Audacious Mr. Squire" and "Heartstrings." Both these films, apart from their very excellent story value, have brilliant casts. "Heartstrings" stars Gertrude McCoy, Edith Bishop, Sidney Fairbrother, Russell Thorndike and Victor McLaglen, the story being founded on Mrs. Gaskell's famous novel entitled, "A Manchester Marriage," while "The Audacious Mr. Squire," founded on the stage play of that name, stars Jack Buchanan, Russell Thorndike, Mlle. Valia and Sydney Paxton.

While London and the South will be distributed from the head office of the B. & C. Co., 33 and 35, Endell Street, Long Acre, W.C., the various territories are in the hands of some of our best-known territorial agencies, viz: Lancashire and Yorkshire, Clarion Film Agency, Ltd.; Scotland, The Famous Productions (Films), Ltd.; Northern Counties, Henderson's North of England Film Bureau, Ltd.; Midlands, Victory Motion Pictures, Ltd.; S. Wales and West of England, United Kingdom Photoplays, Ltd.

There is an excellent publicity campaign inaugurated with both of these films, which will be released in time for the British Film Week in February next, and they are on the British National League Program.

Preparations are now well advanced for two additional super-features and for a very attractive output to be distributed by the B. & C. Co.

Trade shows of "The Audacious Mr. Squire" and "Heartstrings" will be held at the Shaftesbury Pavilion on October 18 and October 24, 1923, respectively.

CULLODEN REFOUGHT BY GAUMONT ACTORS—*Continued.*

and the men were then marched off in platoons to their various positions on the field. The signal to start the battle was to have been given by a revolver shot, but much to the amusement of the spectators and the players, Calvert's revolver refused to work, and there was a slight delay whilst a rifle was fetched for him to discharge, the ordinary production signals by voice or whistle being quite inadequate to carry over the big area of operations. The long shots of the battle, so far as Calvert was concerned, were completed in just under twenty minutes, which was, roughly, about the time taken by Cumberland's men to put the Highlanders to rout. After a long shot of the stricken field after battle, Calvert gave the order for lunch, and 1,200 hungry men trooped up the road to line up at the field kitchens for a splendidly prepared meal.

Catering for Casualties.

In the afternoon Calvert devoted himself to photographing various sections of the battle in progress, securing some remarkably fine fight scenes. In the first set-to in the morning there had been a few casualties, of which two were sufficiently serious for the injured to be sent to the Inverness Infirmary. The weapons used in the fighting were real old muzzle-loaders, for which adequate blank ammunition was supplied, real bayonets, and heavy iron claymores, in addition to spears, dirks, and so on. In the afternoon the hefty and enthusiastic wielding of these weapons produced a whole crop of casualties, more or less of minor character, but sufficient to make the description "bloody" absolutely correct. Calvert, however, had provided against such contingencies by having a doctor in attendance. Later in the day it was reported that the two men sent to hospital were not so seriously hurt as had been thought, although both men would probably be under the doctor for a little while. Some of the fiercest fighting of the day took place round the old cottage on the moor, which still bears the marks of bombardment by Cumberland's artillery in 1745. On every occasion the Highlanders went into the fight with the pipes skirling and cheering themselves hoarse, and what with the smell of gunpowder, the enthusiasm of the combatants, and the clashing of arms, it was as near the real thing as one is ever likely to get.

On Saturday Calvert completed the filming of various incidents in the battle, and on Monday he did some small crowd scenes in Inverness, which complete the picture.

The trade show will be on November 16 at the New Scala Theatre, and it is anticipated that the film will be released about next March or April, which is the anniversary of the '45 rebellion and the Battle of Culloden, a publicity point well worth noting, especially for Scottish exhibitors.

The filming of this scene at Culloden is reported to have cost the Gaumont Company over £3,500, but it is certain that Calvert succeeded in getting the material for perhaps the most exciting battle scenes that have ever been seen in a British film, whilst the atmosphere and setting, of course, could not have been duplicated anywhere.

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GUS SCHLESINGER FETED BY F.B.O.

CONVENTION AND LUNCHEON

MR. Gus Schlesinger was a guest of honour at the Annual Convention and Luncheon given by F.B.O. at the Trocadero on Friday last week, to which the whole sales executive of the firm were asked to come to London to celebrate the exploitation of "Love is an Awful Thing," trade shown that morning at the Alhambra, and also of the greatest and most important transaction yet witnessed in this country, the acquisition of the Warner Brothers' 1924 Screen Classics. In proposing the health of his guest, Mr. Arthur Clavering, managing director, said that many American salesmen visited the offices of the firm during the year and passed on their way, but Mr. Gus Schlesinger has come and has stayed. Not only had he become a member of the F.B.O. family from a business standpoint, but his kindly manner has carried him into the hearts of the personal families of the directorate. In reply, Mr. Gus Schlesinger said that, thanks to the great kindness with which he has been received in this country, he has come to regard it just as much home as his native land. The big deal which he had just completed with F.B.O., whereby they were to distribute the eighteen Warner Brothers' 1924 Screen Classics, was one of the most important that had ever been closed in the history of the film business, and in trusting their output to F.B.O. Messrs. Warner Brothers were inspired by the admirable manner in which F.B.O. had handled their first six productions. He mentioned the important and unprecedented accomplishment of his firm in prevailing upon David Belasco, who represents to the dramatic world what D. W. Griffith represents to the screen, to consent to his wonderful stage productions being adapted to the screen. For seven years past motion picture organisations had been striving after this same offer, but it remained for Warner Brothers to accomplish it,

(*Continued at foot of next column*).

and, in consequence, such famous productions as "Tiger Rose," "The Gold Diggers," and "Daddies" would now be produced in picture form with Mr. Belasco's personal assistance.

After lunch Mr. Schlesinger screened the first of the new eighteen Warner Brothers' 1924 Screen Classics, a remarkable production entitled "Where the North Begins," a wonderful poem in honour of man's noblest friend, the dog, complete with all the dramatic atmosphere of the frozen North.

At the conference which followed, Mr. Schlesinger asked Mr. Sydney Friedman, F.B.O.'s general sales manager, to present to Mr. Sions, on behalf of Messrs. Warner Brothers, a handsome gold cigarette case, suitably inscribed, as a mark of their appreciation of his efforts in making record bookings on the first six Warner Brothers' Screen Classics. In making this presentation Mr. Friedman commented upon the fact that Mr. Sions' example was a singularly happy one in view of the fact that he was the senior representative of F.B.O., as in two weeks' time he will complete nine years in the service of the company.

D. W. GRIFFITH'S REVOLUTIONARY FILM

"AMERICA" is the title definitely selected for D. W. Griffith's revolutionary screen feature, which he is now preparing to make at the suggestion of the Daughters of the American Revolution. This title was selected after a poll, in which more than ninety per cent. of the votes were for the title "America," with the "Spirit of Seventy-six" a heavy second choice. Brevity, vividness, and broad comprehension were the standards by which all the returns were judged. The several hundred persons who selected the title "America" have been invited by Mr. Griffith to take part in the big battle scene and other huge group scenes, of which there will be many in the film.

F.B.O. FETE GUS SCHLESINGER

Group of F.B.O. representatives at the Convention and Luncheon given to Gus Schlesinger. The well-known bulldog made a striking centrepiece to the picture.

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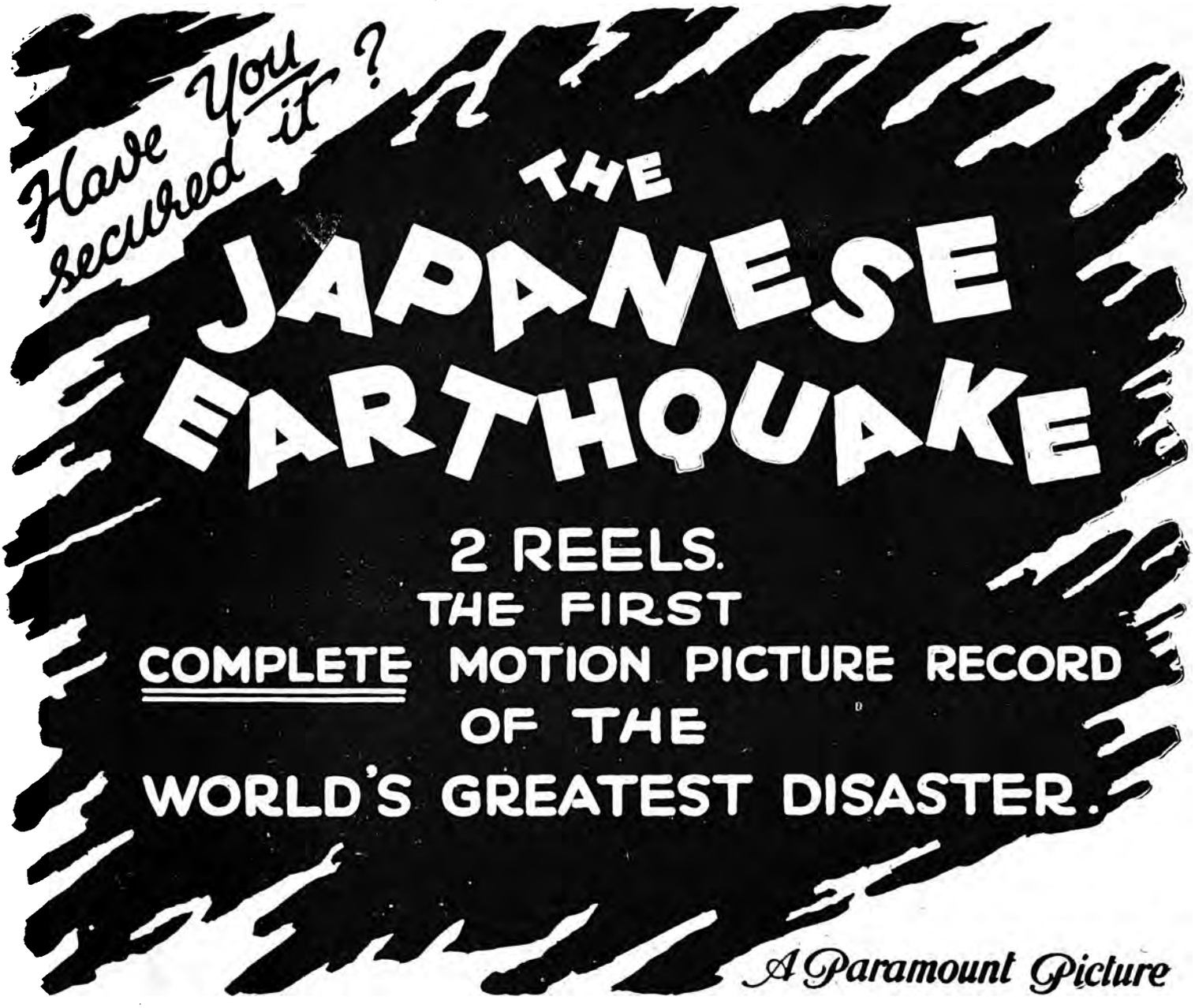

FAMOUS-LASKY FILM SERVICE, LTD.

LONDON	LEEDS	LIVERPOOL	BIRMINGHAM	MANCHESTER	CARDIFF	GLASGOW
Regent 6886	Leeds 25352	Central 2060	Midland 227	City 4894	No. 75	Douglas 2879

NEWCASTLE-ON-TYNE
Central 1564

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¶ Note, Please!

THAT FOX will show a new Dustin Farnum picture entitled "THE BUSTER" at the New Gallery Kinema, Regent St., W., on Monday October 15, at 11 a.m.

This screen favourite will be seen in the role of tamer to a beautiful and temperamental Society Belle.

* * *

¶ AND THAT a very important date in your diary will be Friday October 19, when FOX will present at the Palace Theatre, at 11 a.m., the big spectacular sea picture "THE SILENT COMMAND,"

produced in co-operation with the United States Navy. We will give further particulars next week.

* * *

"IF WINTER COMES," the remarkable Fox Film Version of A S.M. Hutchinson's novel, is now in its fifth successful week at the Palace Theatre, London. The biggest money-maker of the year.

The Fox film of the Japanese Earthquake was being shown all over England on Saturday October 6—more than 24 hours ahead of any other Company.

SEE AND BOOK FOX FILMS FIRST.

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NOTORIETY

Western Import's new brilliant and sensational film triumph—

NOTORIETY

a powerful drama of a girl's blind desire for fame

A story of the lure of the limelight

To be shown to the trade at

The New Oxford Theatre,

on Tuesday October 23, at 3 p.m.

Western Import
Company, Limited.
86-88 Wardour Strect, W.1.

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The CLARENCE BADGER Production

RED LIGHTS

With ALICE LAKE, MARIE PREVOST and RAYMOND GRIFFITH.

A GOLDWYN THREE MONTHS' RELEASE.

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SPECIAL DEMONSTRATION.

TRADE SHOWS

suggesting effective methods of putting over this Great Mystery Film, will be held as follows:—

LIVERPOOL:
Prince of Wales, Clayton Square, Mon. Oct. 15, at 11-15 a.m.

BIRMINGHAM:
Futurist, John Bright St., Tues. Oct. 16, at 11 a.m.

SHEFFIELD:
Cinema House, Wed. Oct. 17, at 11 a.m.

RED LIGHTS

A GOLDWYN SPECIAL.

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FRED CARLTON

OF THE

PALLADIUM and DEVONSHIRE THEATRE

(PATRICROFT and HIGHER BROUGHTON)

WRITES TO THE ALLIED ARTISTS

"Just a line to let you know that "One Exciting Night" proved one exciting week at the Palladium, Patricroft. I want some more like it at the same price."

FRED CARLTON IS A "LIVE WIRE." HE KNOWS THAT EVERY GRIFFITH PRODUCTION IS SUPERLATIVELY GOOD. WHAT HE SAYS OF

"ONE EXCITING NIGHT"

(D. W. GRIFFITH CREATION)

YOU WILL SAY TOO AFTER YOU SHOW IT IN YOUR THEATRE

BOOK IT TO-DAY

THE

ALLIED ARTISTS CORPORATION LTD.

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)

Head Office :- 86-88 WARDOUR ST. LONDON, W.1.

Telegrams: "Allartisco, Westcent, London." Telephones: Regent 5516 1778, 1779.

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The Censor's Curious Procedure

Birmingham C.E.A. and "Adults Only" Films

From our Birmingham Correspondent

THE chief topics discussed at the last meeting of the Birmingham C.E.A. were the new Home Office Regulations and Sharing Terms. The former arose out of a report of the trade members of the Joint Committee, who submitted a memorandum to the justices' representatives. In this the Association raised no objection to Clause 1, viz. .

> "No film—other than photographs of current events—which has not been passed for 'universal' or 'public' exhibition by the British Board of Film Censors shall be exhibited without the express consent of the Justices."

They pointed out that it embodied the unwritten undertaking already in existence.

What is an "A" Film?

With regard to Clauses 2 and 3, they considered that these would be in no way beneficial; in fact, they would have exactly the opposite effect, and would, if carried into force, be positively harmful. It was sought to create a distinction between the two categories of films, "A" (adult) and "U" (universal), by stating that no child under 16, unless accompanied by a parent or guardian, be admitted to a performance in which an "A" film is being shown.

Without dwelling on the illogicality of the implied idea that a child accompanied is not as much a child as one unaccompanied, or that the usual "A" film is less harmful to the child over 16 than the one under 16, who is, after all, protected by its innocence, they dealt with the more specialised objections of those who have an inner experience of films and audiences.

While there were two categories of censored films, "A" and "U," it should be noticed that the attention of the public was never directed to that fact. Exhibitors could do so with advantage to themselves, but claimed the credit which was their due for resisting that lure. There was no more profitable showman's proposition than to advertise "adults only."

If the suggested conditions were imposed, exhibitors would have to refuse admission to children unaccompanied, and must necessarily announce the reason why. Films would have to be labelled "A" or "U," and would thus create a public (the paying public, too) who would flock to see the "A" films, but would stay away if it were known that a "U" film was being shown. The result would be to create a demand for the "A" film (*per se*), which does not exist to-day. What was the "A" film? It was not a vicious film, as vicious films did not pass the censor. It was the strong emotional drama. Among films passed "A" were to be found :

"The Four Horsemen of the Apocalypse,"
"Blood and Sand,"
"The Christian,"
"Shifting Sands,"
"The Sign of Four (Sherlock Holmes),
"The Wandering Jew,
"Oliver Twist."

What would be the standard of entertainment of any hall that did not show such films? The strong emotional drama was the backbone of the kinema's popularity. If those regulations were imposed it would cause an immense amount of annoyance to the public, and further, that the details of administration would be extremely difficult and irritating and give rise to many undesirable practices which it would be almost impossible to suppress.

Revision of Censor's Procedure Suggested.

As a result of the discussion, the Justices on the Joint Committee agreed to recommend the Licensing Committee to accept Clause 1, while in regard to Clause 2 they were satisfied that in the case of the picture houses in the City of Birmingham the agreement now working between the Justices and licensees secured adequate and satisfactory conditions. Such a matter would be better dealt with by a revision of the censor's procedure rather than by the insertion of a new regulation.

Mr. Lewin P. Samuel (president) and many exhibitors present expressed the opinion that a highly satisfactory agreement had been arrived at. It was also stated that the General Council in London regarded the agreement arrived at as of such importance that they had incorporated the "notes" and the "memorandum" in their minutes, and circulated them to all the branches.

Extension of Licences.

As suggested by the branch the Justices have agreed to recommend the inclusion of Good Friday in the Annual General Licence.

At the same meeting of the Joint Committee the Justices' representatives will recommend an extension of the permanent licences to include singing, limited to a song incidental to a film sung by a singer while the film is being shown or to singing by *bona fide* members of the orchestra.

Sharing Terms Deprecated.

At the request of the General Council the question of sharing terms was again discussed, in spite of the fact that a resolution of the branch against any suggestion of sharing terms had previously been passed. The president, Mr. Lewin Samuel, proposed, the vice-president, Mr. E. Hewitson, seconded, and it was unanimously resolved "that the branch strenuously deprecate sharing terms and that the members pledge themselves to oppose any such suggestion in every possible way."

In supporting this resolution Councillor McDonald said that this was a matter the renters were pressing very strongly, who, in order to get the principle admitted, would offer apparently generous terms. If the principle was once admitted, it would remain, and, if so, would have the effect of closing the smaller houses. He trusted every member would resist any suggestion of sharing terms to the utmost of their ability.

Coventry Members.

The President reported that with the vice-president he had accompanied Major Gale and Mr. W. Gavazzi King to Coventry for the purpose of arousing some interest and to restart the branch in that city. He regretted, however, to say that only four members attended, and as it appeared impossible to restart the branch, it had been suggested that the members join the Birmingham Branch.

Hospital Kinema Sunday.

The Hospital Kinema Sunday was fixed for November 11, and it was hoped that every member would do his utmost to provide a concert or a picture or both. Should any difficulty arise in obtaining suitable films, the Committee would be pleased to give every assistance.

Eighty Years' Old Exhibitor.

The secretary was requested to send a letter of congratulation to Professor Wood, of the Picture House, Bilston, on his attaining the great age of 80.

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SCENE FROM "ST. ELMO MURRAY."

Round the L

Activities and Projects

FAMOUS-LASKY are reissuing, in February and March next, those successful attractions, "Blood and Sand" and "The Sheik." These productions, while achieving record-breaking business wherever presented, were launched during one of those situations to which the British market is peculiarly susceptible. A great number of exhibitors were clamouring for "immediate releases," with the result that those showmen whose date books were full of previous bookings were unable to show these pictures. A considerable advantage accrues to these reissues in the fact that millions have read the books in the meantime, and that other pictures featuring Valentino have been released which have considerably enhanced his popularity. Both productions were made on lavish lines and a big run is anticipated.

"Secrets of Nature."

The New Era Films, Ltd., show a further set from their "Secrets of Nature" series to the trade and Press on October 17 at the Shaftesbury Pavilion at 11-15 a.m. Probably no pictures, of whatever origin, have received such high praise from the trade and lay Press critics. We are assured by Mr. Gordon Craig that the second set is even better than the first.

Football Films.

Regent Films are releasing on Thursday next, October 18, their series of twenty-five half-reelers, entitled "Famous Football Clubs." These are heavily booked already and a big campaign of poster advertising is now in progress, which should attract patrons. A striking six-sheet poster, which will engage the attention of football enthusiasts, is one of these, and it is expected that the series will gather into the kinemas as regular patrons many who are at present but casual in their attendance.

"The Tales of Hoffmann" Filmed.

"The Tales of Hoffmann," known to countless thousands all over the world, has been filmed. It is a Granger-Vita production and will shortly be presented in London. Wonderful Venetian scenes are a feature of the film, which has been produced on an extremely lavish scale. It is based on three love adventures from E. T. A. Hoffman's "Strange Tales." For some time past Louis Levy, the well-known musical director, has been engaged in arranging Offenbach's famous music to fit the film exactly, and the entire score will be available when the production is shown throughout the country.

Allied Artists' Sales Staff Addition.

Allied Artists announce the addition to their sales staff of Mr. N. Atwood-Allen, who is well known in film circles.

A Story of the Stage.

A particularly lavish production, in which huge theatre sets, cabarets, dancers and so on are to be seen, is "Chastity," a new First National production which will be trade shown at 37-39, Oxford Street, on Tuesday, October 16, and Wednesday, October 17. Adapted from the story by Ernest Pascal, it tells of the rise to fame of an actress whom producers considered useless, despite the hardships which await those who aspire to stellar honours. One of the thrilling incidents shows a high-powered motor-car crashing at full speed into a river, and the plot is said to be interspersed with many similar actionful moments whilst steadily retaining its continuity of story. Katherine MacDonald, Gordon Russell, and Fred Truesdale essay the principal rôles.

ALLAN DWAN'S "THE GLIMPSES OF THE MOON."

To be trade shown by Famous-Lasky, on Tuesday, October 16 at the New Gallery Kinema, at 11 a.m., "The Glimpses of the Moon" is an Allan Dwan Paramount production, taken from Edith Wharton's famous novel of the same name. The cast, which includes such favourites as David Powell, Maurice Costello, Rubye de Remer, and Charles Gerrard, presents Bebe Daniels and Nita Naldi (who appeared with Valentino in "Blood and Sand") in the featured rôles. The film, which is said to be a very lavish one, rich in superb scenery and wonderful gowns, deals with a luxury-loving girl who agreed to marry her poor suitor for a year only —with interesting results, since she had a dazzling and dangerous rival.

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ondon Trade.

of the Renting Houses.

"St. Elmo Murray."

"St. Elmo Murray," a lavish Fox adaptation of Augusta Evans's world-famous novel, "St. Elmo," will, we are informed, be presented by the Fox Company at a trade show to be held at the Palace Theatre on Friday next, October 12, at 11 a.m. It is confidently predicted that this special super production, with John Gilbert at the head of an all-star cast, will prove as popular as was the novel which some few years ago was the literary sensation of the day. The Fox version is said to be a striking picturisation of the dynamic and impassioned character of St. Elmo Murray, whose life was an inferno of his own diabolic creation. Barbara La Marr, Bessie Love, Nigel de Brullier are other well-known players in the outstanding all-star cast, whilst the direction of this fiction masterpiece was in the capable hands of Jerome Storm.

The New Marionettes.

The marionette cartoons which Western Import are handling are a novelty in one-reelers. They are decidedly clever and something off the beaten track. Tom (a nigger) and Jerry (a mule), rightly called "Bones" by his master, are the chief actors. Their acrobatic tricks could scarcely be performed in the drawing-room, as, not content with the whole of the countryside, they also include the sky and air in their stage. Their marionette-ish motor car shares their triumphs, for no other car, be it Ford or Rolls-Royce, could equal its manœuvres. "Tom's First Flivver," "The Gasoline Trail," and "Fly Time" are the titles of the first three. It is Western Import's intention to release them at an early date.

Miniature Stills.

For the release of "The Girl from Porcupine" on November 5 Western Import have some attractive throwaways. They are photographic reproductions of stills of the picture, and are most attractive. These should assist exhibitors in drawing attention to this picture of life in the North-West.

Trade Show of "Fools and Riches."

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday and Wednesday, October 16 and 17, at 11 a.m. and 2-30 p.m. each day, a Universal special production, entitled "Fools and Riches," starring Herbert Rawlinson. The theme deals with the personalities of a young spendthrift, a rich father who leaves little money, and a girl whom money can't buy. It is said there is action in every foot of the picture. Not the least of the ironic contrasts is the position of the spendthrift who is forced to accept a job as waiter in the same gay restaurant he had previously entertained his friends. A strong supporting cast includes Kathleen Perry, Tully Marshall, Nickolai de Ruiz, and John Cossar.

The Japanese Ambassador entering Famous-Lasky's Wardour Street premises, to view the Japanese earthquake film.

Change of Address.

Walker's Pictures desire to draw the attention of the trade to the fact that they have removed to new premises at 26, Litchfield Street, Charing Cross Road, W.C.2. 'Phone: Regent 2280 and 875.

British Week Window Display.

The first house in the trade to "dress their window" for the Great British Film Week is Granger's Exclusives, Ltd. In the centre of their window is a large framed photograph of the Prince of Wales (who is attending the inaugural luncheon in November) draped with two large Union Jacks. A full list of the films available and synopses and stills connected with them completes the display, which is certainly very attractive.

MARY ALDEN IN NEW WESTERN IMPORT PICTURE.

Western Import's next picture is "Notoriety," in which will be seen Mary Alden, as usual, in a mother part, Maurine Powers as the girl in search of notoriety, Rod la Roque in a strong character, and J. Barney Sherry also in a powerful part. Western Import will trade show "Notoriety" at the New Oxford on October 23, at 3 p.m.

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Monthly Meeting of Liverpool C.E.A.

The Third Tax Campaign—Annual Dinner and Ball—Poster Prices

From our own Correspondent

THERE was a numerous attendance of members of the North-Western Branch of the C.E.A. at the monthly meeting, which was held on Friday week, under the presidency of the chairman (Mr. J. H. Dovener), in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool.

The Trounson Fund.

The Chairman informed the meeting that up to date forty-four members of the branch had contributed to the presentation which is being promoted to Alderman E. Trounson, the immediate ex-president of the parent body. He had no doubt many more donations would be forthcoming before the fund closed, and he hoped those who had not so far subscribed to "this very worthy testimonial" would avail themselves of the opportunity still remaining of doing so. (Hear, hear.)

"A" and "U" Films.

The Chairman said he had discussed with Alderman W. J. Burgess (chairman of the Liverpool Entertainment Licensing Justices' Committee) the question of proposed new rules regarding the screening, in kinemas under the Committee's jurisdiction, of films suitable for children to view. He had since learnt that the magistrates had considered the matter in private and had agreed to adopt the London County Council conditions relating to this question.

Mr. Fred Worswick (vice-chairman of the branch): We will have to fight against this.

The Secretary suggested that if they got Mr. Norman Hart, the Association's solicitor, to visit Liverpool in connection with the matter it might not be necessary for it to come into Court at all. They had had a similar experience in connection with at least one other matter affecting the welfare of the trade.

The Tax and the Public.

The Chairman, reporting upon the Council meeting of the parent body, held on September 12, said they were beginning the third campaign against the Entertainments Tax. Mr. Collingwood Hughes had stated that success depended upon them getting the support of the public in the matter, and to do this they must promise the public that the trade would pass on the benefit of any concession that might result.

Mr. Ben Bailey said his experience proved that it would be no good calling public meetings on the subject, as they would only be a fiasco. At the present time people would not attend such meetings, and he thought better results were likely to accrue if exhibitors could devote five or ten minutes during their performances each evening to drawing attention to the campaign.

The Chairman said that in the last campaign they had made the mistake of allying themselves to one party. The whole of the Labour vote had been cast in favour of the trade, and that seemed to have alienated the other parties, because it appeared that if the tax had been abolished the Labour Party would claim all the credit for it. He urged them to go out for total abolition of the tax, to get the public behind them, and to keep absolutely free from party politics with regard to the matter.

A Charity Matter.

The Chairman explained that recently a request had been made to the branch to permit members, should they so desire, to give a Sunday entertainment at their respective halls, in aid of the £100,000 Liverpool Maternity Hospital appeal, on the understanding that permission was obtained from the Justices by the secretary of the fund. The application to the Justices had been duly made, but the Bench "turned it down." He subsequently learnt that one of the reasons for the magistrates' refusal of the application was on account of the manner in which the evidence had been given.

The Annual Dinner and Ball.

The Chairman introduced the question of the annual kinema dinner and ball, and stated that last year the matter had been left rather late, but this year they desired to take it up in good time. The function had previously taken the form of a dinner, at which speeches had been delivered by influential members of the trade; and also a ball.

On the proposition of Mr. Worswick, seconded by Mr. Mott-Cowan, it was agreed to hold the function on similar lines to those of last year, during the first week in December. Mr. Dovener was again appointed chairman of the committee, with Mr. Fred Weisker as vice-chairman, Mr. F. W. Locke as hon. secretary and treasurer, and Mr. G. Dudley West as assistant hon. secretary and treasurer.

The Chairman thought they could congratulate themselves upon having again secured the services of Mr. Locke in the dual capacity mentioned.

Poster Prices.

The price of posters advertising kinema attractions was down for discussion, and the following communication had been received concerning the matter:

London and Home Counties Branch,
11th August, 1923.

PRICE OF POSTERS.

Dear Sir (or Madam),

You are doubtless aware that the exorbitant prices charged by the renters for posters have been discussed on numerous occasions by your Executive Committee, who are convinced that you should consider this question more seriously on the following grounds:

(*a*) To take into account whether the time has not come when you should appreciate just what profits renters are getting from you for publicity, which should be part and parcel of the renters' service, as it is in America, and that the cost of posters should be as near to actual cost as possible, plus overheads;

(*b*) To compare what sum you pay per annum for posters with your actual film hire;

(*c*) To balance the cost of posters alongside your actual profits;

(*d*) To grasp the fact that you pay, provided the publicity is printed by first-class firms, and from sketches by first-class artists, no less than 200 per cent. profit;

(*e*) To note that although posters were increased 100 per cent. during the war no reduction has been made, in spite of the fact that paper, printers' labour, etc., has come down;

(*Continued at foot of next page*)

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Yorkshire Kinema Exchange's Worries

Trying to Accommodate the C.E.A.—Leeds Branch Meetings

From our Leeds Correspondent

THE Yorkshire Kinema Exchange, although it is being favoured with more of the renters' trade shows and a certain measure of increased support from the general membership, due probably to the coming of the winter season, is not by any means "out of the wood." The latest difficulty has arisen in connection with the meetings of the C.E.A.

The matter came up for discussion again at the October meeting of the Leeds Branch of the C.E.A., when the Chairman (Mr. T. Herbert Kaye) reported that Mr. Cunningham, the secretary (Mr. E. M. Rush), and himself had waited upon the directors of the Exchange a fortnight ago, and had a long, friendly, and frank discussion with them on the subject. They had told the directors that whether the Kinema Exchange continued to go on or not, the C.E.A. was bound to go on, and if they could not hold their meetings with comfort in the Exchange, then they must hold them elsewhere.

The Exchange directors asked them if they were prepared to try a new day, and at their earnest request they decided to recommend giving a fair trial to a Wednesday meeting on the first Wednesday in every month. Personally he thought if they could arouse sufficient interest in the work of the branch to get a good attendance on that day they would not only be helping themselves, but they would be assisting the directors of the Exchange out of a difficult position. He hoped they would all try to meet the convenience of the directors in this matter.

Arthur Cunningham emphasised the fact that the change of day was only an experiment. They had tried at one time and another almost every day in the week for their meetings, but they had never found one a success except Friday, and he was not hopeful that the new day would be a success. They hadn't that day, for instance, a single outside representative present. Personally he thought they were wrong in fixing the first Wednesday in the month. The C.E.A. business from headquarters, if the meeting were held on that day, would be three weeks old. He thought they ought to suggest the third Wednesday in the month, as that would follow immediately the General Council meetings.

J. Mackenzie expressed dissatisfaction with the report of the meeting with the directors. They had, he said, been meeting in the Exchange for four or five years, and meeting, moreover, on the day most suitable to them, when their members came to Leeds and it was no inconvenience for them to attend the meeting. Then a certain renter had a trade show for the time fixed for the C.E.A. meeting, and he made a complaint that he was not informed when he booked that trade show that the C.E.A. meeting was to be held. That was not the fault of the C.E.A.; it was the fault of the secretary of the Exchange, who should have informed him. If they were unable to have a room in the Exchange on a Friday, then the time had come when they must go elsewhere, and he strongly supported holding their meetings outside the Exchange.

Arthur Cunningham said he had always found that meetings held outside the Exchange were better attended. He would like to ask if this renter who objected to their holding a meeting at the time of his trade show also objected to exhibitors playing billiards at that time.

H. J. Martin said that the directors of the Exchange were anxious to help the C.E.A. in every possible way.

Mr. Mackenzie: I wish they would show it.

Mr. Martin replied that the directors objected to meetings being held at all during the time of a trade show. After all, the holding of trade shows was vital to the continuance of the Exchange, and the directors were anxious to give the renters no cause for complaint on that score.

Mr. Mackenzie said that two years ago, when the Exchange was practically booked up every day with trade shows, the C.E.A. held their meetings on Friday, and occupied the smoke room at that. The cause of the trouble was that they were now blamed for something they were not guilty of.

Herd Oates moved, and J. Spence seconded, that the experiment be tried to the end of the year, and that the matter be reconsidered at the December meeting.

Mr. Mackenzie moved as an amendment that they should immediately instruct their secretary to obtain information as to what rooms were available for the holding of meetings on Friday afternoons outside the Exchange.

The Chairman: That is tantamount to a vote of censure on the chairman and vice-chairman. At the same time I feel a good deal of sympathy with Mr. Mackenzie, but I think that the proper place for our meetings is here in the Exchange. Let us try the Wednesday meetings for three months. We can always reconsider it.

Arthur Cunningham said he thought the time was coming when the branch ought to have a Board Room of their own, where their papers and documents could be kept. The Kinema Exchange directors would be well advised to consider the question of establishing a suitable room, available for meeting purposes both for themselves, for the renters, and for the exhibitors.

No seconder was found for Mr. Mackenzie's amendment, and the resolution was carried.

(*Continued from previous page*)

(*f*) To consider the differentiation in prices charged for posters by various renters.

Your Executive Committee is unanimously of opinion that extortionate charges are being extracted from you, and would, therefore, urge that the time is now opportune to act in uniformity, and seriously consider the advisability of using letterpress as the means of your publicity. You are further recommended to adopt the principle of agreeing upon the charge for posters, and having same inserted upon your contract for each film.

There is little doubt that all renters must soon materially reduce their charges if you will stand firm by the findings of your Executive Committee.

Yours faithfully,
(Signed) ARTHUR TAYLOR.
Assistant Secretary.

Mr. J. Leslie Greene said that in his opinion the renters ought to co-operate with the exhibitors in the matter of supplying posters at reasonable rates. A reduction was absolutely necessary. He had heard of a firm which had made £10,000 in a year from the sale of posters.

After a considerable discussion the branch decided to hold a special meeting on Friday, October 12, at 2-30 p.m., for the purpose of further discussing the prices of pictorial posters and considering the question of publicity generally.

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Trade in the Yorkshire Territory.

Dewsbury Exhibitors and Police—C.E.A. Sec. to Visit Paris—Kinema Manager as Municipal Candidate—A Presentation

From our Leeds Correspondent.

THE main business done at the meeting of the Leeds Branch of the C.E.A. last week-end concerned the British Film Week, and, as usual, the discussion yielded something tangible. There was some criticism of the postponement of the Film Week. Some doubt was expressed as to whether enough films would be available for all exhibitors during the special week, and fears were voiced that film hire would go up that week. But, finally, the branch decided whole-heartedly to support the British Film Week. Good!

Yorkshire Song to Yorkshire Film.

All this week at the Grand Assembly Rooms Pictures and at the Coliseum, Leeds, "A Song of Yorkshire," the composition which won a prize from a local newspaper, has been sung as an accompaniment to "Beauty Spots of the Broadacres," a very delightful series of scenics handled by Mr. H. A. Whincup. The film awakened many happy holiday memories.

Dewsbury Exhibitors and Police.

Can it be that the local authorities and police are really showing a more kindly consideration to the kinema trade? At the C.E.A. meeting last week Mr. T. Herbert Kaye, the chairman, who has a hall at Dewsbury, reported that recently exhibitors in the Dewsbury district had received a letter from the Chief Constable inviting them to a conference at his office for the purpose of discussing the new Board of Trade regulations. As a result of the conference members of the trade expressed themselves as quite satisfied with the conditions under which they were working, and the Chief Constable also expressed himself as quite satisfied, and said he was prepared to advise his committee that it was not necessary to make any further regulations. A cordial vote of thanks was given to the Chief Constable for his courtesy and consideration. It is good to hear of this better feeling.

"Teddy" Rush to Visit Paris.

The Leeds Branch of the C.E.A. has resolved to send its secretary, Mr. E. M. Rush, manager of the Lyceum Picture House, to Paris for the conference this month. Some of the local exhibitors are envying "Teddy" what they are pleased to call his "luck." Anyhow, as a hard-working and conscientious secretary, Mr. Rush is entitled to all the holiday he can get out of the trip.

Kaye Aspinall as Municipal Candidate.

The November municipal election campaigns are once more being fought, and several members of the trade are busy. Mr. George Lund, of Huddersfield, the chairman of the Yorkshire Kinema Exchange, is having to defend his seat. So is Mr. Fred Coe, of Pudsey. In Leeds there is a new trade interest in the Leeds contests in that Mr. Kaye Aspinall, an old, well-known and highly-respected exhibitor, is to fight the Holbeck Ward in the Conservative interest. It is in the interests of the trade to get members elected on to City and Town Councils, so that wherever our men are fighting let the trade in every possible way support them.

Presentation to Thurnscoe Manager.

On the occasion of his leaving the general managership of the Cinema House at Thurnscoe, near Doncaster, to go to the South of England for the benefit of his wife's health, Mr. C. Wilman was presented by his directors with a handsome cheque, and by Mr. Minikin, general manager of the Hickleton Main Colliery, with a gold medal in appreciation of valuable and efficient service. The staff also presented him with a handsome silver cigarette box. Mr. Wilman, in accepting the gifts, thanked directors, staff, and patrons for helping to make the management of the hall so congenial and pleasant, and hoped they would continue to give the same support to his successor, Mr. Haigh.

Scala Cinema's New Ballroom.

The wonderful ballroom at the Scala Theatre, Leeds, opens to-day. It is the most spacious, and certainly the most beautifully decorated dancing hall in this city, and is equipped with all the very latest in lighting effects. Another interesting feature is that Mr. Greenfield, the Scala general manager, and his chief operator and cameraman can film any dance to order.

From All Quarters.

Don't forget the Sunday concert at the Majestic Picture Theatre, Leeds, to-morrow night, in aid of the Kinema Trade Guarantee Fund for Leeds charities.

The state of the kinema trade just now is reflected in that two of the three kinemas at Selby—the Globe and the Hippodrome—were put up for auction last Monday!

The ex-Servicemen of the kinema trade in Leeds are arranging to hold another Armistice Day dinner next month. Full particulars later.

"COSTER BILL OF PARIS."

IDEAL'S HEAD'S COURTEOUS ACKNOWLEDGMENT OF CHANGE OF TITLE

[*The following letter has been addressed by Mr. S. Rowson, managing director of Ideal Films, to Messrs. Granger's Exclusives, Ltd.*]

DEAR SIRS,—On behalf of my company, I desire to express our appreciation of the fact that you have decided to change the name of the picture which was advertised as "Ole Bill of Paris" to "Coster Bill of Paris."

It always seemed to us that there would have been considerable confusion in the public mind by simultaneous announcements of two pictures named respectively, "Ole Bill of Paris" and "Old Bill Through the Ages." Any risk of that confusion is completely dispelled by your decision.

If I may venture to express a personal opinion, it would be that "Coster Bill of Paris," which through your courtesy I was permitted to see, is an exceptionally beautiful picture, extraordinarily well acted and well produced, and, under whatever name, deserves appreciation from both the exhibitor and the public, which I hope it will receive, and that you will be successful in its exploitation.

Yours faithfully,
IDEAL FILMS, LTD.
(Signed) S. ROWSON,
Managing Director.

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FULLER'S EXCLUSIVES

request the pleasure of your company to View

The Second Richard Talmadge Production

AT

LEEDS:

Kinema Exchange,

Queen's Arcade,

ON

TUESDAY OCT. 16, 1923.

At 2-15 p.m.

SHEFFIELD:

Electra Palace,

Fitzallan Square,

ON

FRIDAY OCT. 19, 1923.

At 11 a.m.

Mr. G. H. JOHNSON in attendance

All Enquiries for Yorkshire to

FULLER'S EXCLUSIVES,

38, Deansgate, Manchester. Telephone: City 2139

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SCENES FROM "MERRY-GO-ROUND"

Although there are very few battle scenes embodied in "Merry-Go-Round," the super-picture which is to be shown at the Empire Theatre at the end of the month, it portrays the contrasting lives of a young Austrian aristocrat and a humble organ grinder girl who earned her living at the merry-go-round in the Prater, Vienna, in the months preceding the fateful August, 1914. The glitter and pomp of gay Vienna of that period is said to be lavishly portrayed, and the beginnings of a love between the pair survives even an Emperor's displeasure and the ruins of a wrecked Empire. Mary Philbin plays the rôle of the little organ grinder, whilst Norman Kerry takes the rôle of the young Austrian Count.

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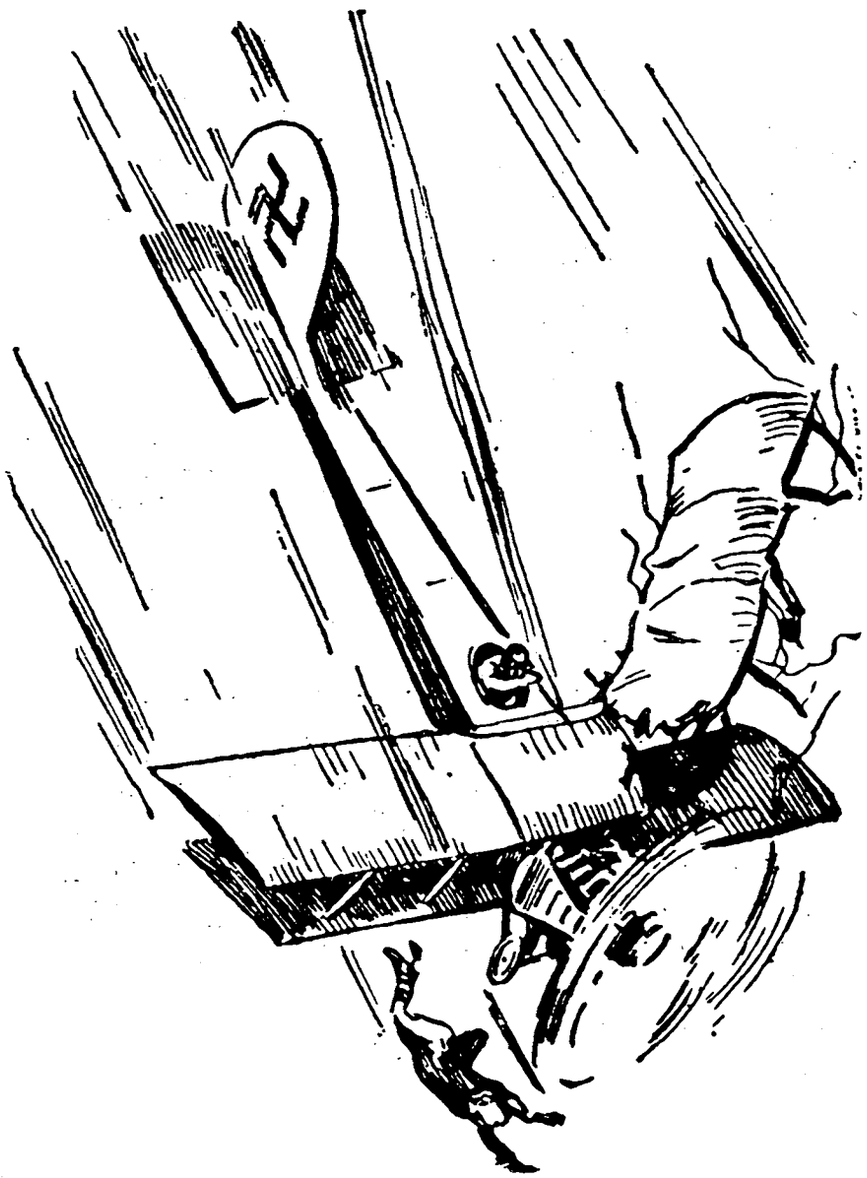
The BROKEN WING



A CRASHING SUCCESS!

The aeroplane smashes through a Mexican House—
The Aviator Forgets His Past—and Marries a Senorita
Then the Astounding Surprise!

SUPERB DRAMA! LOVE & THRILLS!!

It's a "Preferred" Picture.

THE WALTURDAW CO., LTD.,
46, Gerrard Street, London, W.1.

'Phone: Regent 3310. *'Grams: "Albertype, Westrand"*

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The BROKEN WING

A TOM FORMAN Production

PREFERRED PICTURES

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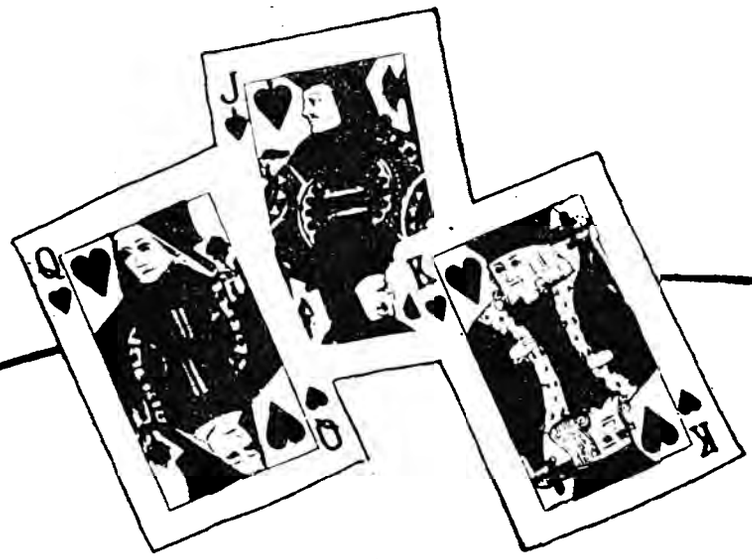

A RHYMED REVIEW

By Eloise Byron.

An aviator, unafraid,
Who glides from coast to coast ;
A lovely little dark-eyed maid,
Of Mexico the toast.

The Fates ordain that they shall meet ;
He crashes in his aero
Into her house. She thinks him sweet.
And he thinks she's a bear, Oh !

But there's another man around,
To whom you've got to hand it ;
I speak of Mexico's renowned
And super-feature Bandit.

He bandits all around the place ;
He's wicked and unlawful;
His moustache is a thing of grace ;
His frown is simply awful.

He frowns upon the birdman, though
The birdman doesn't worry.
Our hero weds the girl. Yea, bo !
He weds her in hurry !

And then—how strange a thing is life!
(A witty observation !)
There enters in the Hero's Wife,
Gosh ! What a complication !

But at the end all straightens out—
They fix up everything—
And then to settle any doubt—
They fix "THE BROKEN WING."

IT'S A GREAT SHOW.

YOU LAUGH! YOU CRY!!
YOU THRILL!!!

THE WALTURDAW CO., LTD.,

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The BROKEN WING

PREFERRED PICTURES

A **TOM FORMAN** Production

THE words "Tremendous, Marvellous, Terrific, and Box Office Smashers" have been lavished on pictures not half so good as "THE BROKEN WING."

THIS is the kind of picture the exhibitor wishes he could get every day in the year.

THE "shots" of the tragedy in mid-air—the subsequent crash—furnish never-to-be-forgotten thrills.

AS a play "THE BROKEN WING" had a successful run at the Duke of York's Theatre last year. When the sun was shining the Theatre was packed at every performance. This remarkable story beat the weather all hands down.

THE film with all its genuine and realistic thrills is one of the biggest money-making propositions offered to the exhibitor.

THE cast includes Miriam Cooper, Kenneth Harlan, Walter Long, Miss du Pont, Richard Tucker, and Edwin J. Brady.

IT'S A GREAT SHOW

THE WALTURDAW CO., LTD.

46, Gerrard Street, London, W.1.

'Phone: Regent 3310. *'Grams: "Albertype Westrand."*

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Mr. Exhibitor :

Are you **NOW** convinced that "The Three Masks" should be included in your Programme?

You may have read what the Press said when they reviewed the film after the Trade Show—

BUT have you read their remarks on the film's release?

ALSO have you ascertained from your fellow-exhibitors the result of their *showing* this film?

NOT A PRE-RELEASE FILM!

Get in touch with us, and we will make it a "worth-while" effort!

GENERAL KINEMA FILMS, LTD.

197, WARDOUR STREET, LONDON, W.1.

Telegrams : "Nunbeter, Westcent, London." ***Telephone : Regent 3000 and 3001.***

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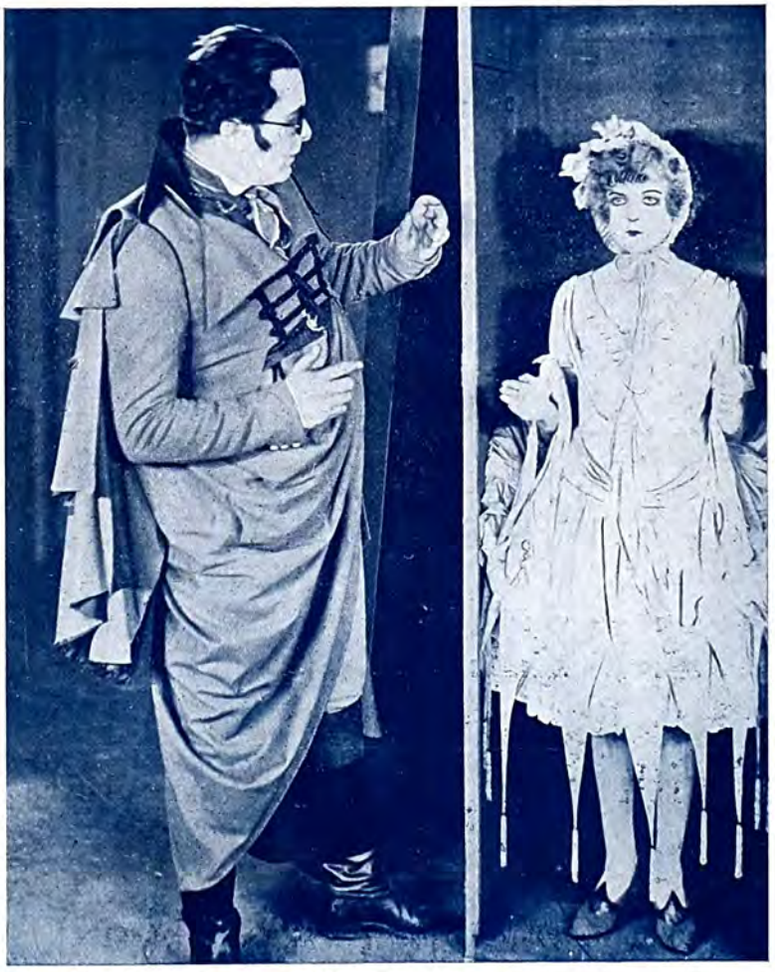
The Tales o

with DAGNY SERVAES *and* MAX NEUFELD.

GRANGER-VITA PRODUCTION



Owned and Controlled throughout the British Empire by :—

GRANGER'S EX

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f Hoffmann

Offenbach's world-famous music has been arranged for the film by Louis Levy and the entire score will be available for exhibitors.

London Trade Show:

NEW SCALA THEATRE,

Charlotte Street, W.1.,

TUESDAY OCTOBER 23,

at 3 p.m.

"The Tales of Hoffmann"

is a title to conjure with!

CLUSIVES, LTD.

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B&C FILM

THE BRITISH and COLONIAL

HAVE PLEASURE

TRADE

THE AUDACIOUS MR. SQUIRE

(From the Stage Play by Sydney Bowket and Eliot Stannard)

WITH ALL-STAR CAST.

JACK BUCHANAN RUSSELL THORNDIKE

SYDNEY PAXTON MLLE VALIA

SHAFTESBURY PAVILION on Oct. 18, 1923

at 11-15 a.m.

	TRADE SHOW.	*DISTRIBUTORS.*
LONDON AND HOME COUNTIES	Shaftesbury Pavilion October 18.	B. & C. Films, 33/35, Endell Street, W.C.
MIDLANDS		Victory Motion Pictures, Ltd., 5, Severn Street, Birmingham.
LANCASHIRE & YORKSHIRE DISTRICT	To be announced.	Clarion Film Agency, Ltd., Kinema House, 12, Cannon St., Man.
FOUR NORTHERN COUNTIES... ...	October 23.	Henderson's North of England Bureau, 33, Bath Lane, Newcastle
SCOTLAND	New Savoy, Nov. 5.	Famous Productions (Films) Ltd., 68, Gt. Clyde St., Glasgow.
SOUTH WALES & WEST OF ENGLAND	To be announced.	United Kingdom Photoplays, Ltd., 3, Pembroke Terrace, Cardiff.

For Foreign Rights apply **BRITISH & COLO**

DISTRIBUTED under the BRITISH

FOR ALL-BRITISH

B&C FILM

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B&C FILM

KINEMATOGRAPH CO., LTD.

IN ANNOUNCING

SHOWS of

HEARTSTRINGS

(Founded on "THE MANCHESTER MARRIAGE" by Mrs. Gaskell).

WITH ALL-STAR CAST.

GERTRUDE McCOY **SYDNEY FAIRBROTHER**
EDITH BISHOP **RUSSELL THORNDIKE**
VICTOR McLAGLEN

SHAFTESBURY PAVILION on Oct. 24, 1923

at 11-15 a.m.

	TRADE SHOW.	*DISTRIBUTORS.*
LONDON AND HOME COUNTIES	Shaftesbury Pavilion, October 24.	B. & C. Films, 33/35, Endell Street, W.C.
MIDLANDS		Victory Motion Pictures, Ltd., 5, Severn Street, Birmingham.
LANCASHIRE & YORKSHIRE DISTRICT	To be announced.	Clarion Film Agency, Ltd., Kinema House, 12, Cannon St., Man.
FOUR NORTHERN COUNTIES... ...	October 30.	Henderson's North of England Bureau, 33, Bath Lane, Newcastle
SCOTLAND	New Savoy, Nov. 12.	Famous Productions (Films) Ltd., 68, Gt. Clyde St., Glasgow.
SOUTH WALES & WEST OF ENGLAND	To be announced.	United Kingdom Photoplays, Ltd., 3, Pembroke Terrace, Cardiff.

NIAL KINE CO., LTD., 33-35, Endell St., W.C.

NATIONAL FILM LEAGUE

WEEK RELEASE.

B&C FILM

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The Test That Truly Tells—

ANNOUNCEMENT

IMITATION is sincerest praise!

A year ago we inaugurated our policy of Premiere Runs in lieu of Trade Shows.

Thus enabling exhibitors to put our Product to the best test—that of Paid Admission audiences in their own territory.

That policy is now being imitated both at home and abroad!

POTASH AND

Truly a tribute to our pioneer work in Exhibitor Service.

Our new Premiere Run Season starts with "Potash and Perlmutter." Released Jan. 6.

Note the Cinemas where you can test it and all other First National Features. Each backed by live newspaper publicity and exploitation.

Watch Results in Your Territory!

FIRST NATIONAL EXHIBITORS CIRCUIT

ASSOCIATED FIRST

37-39, OXFORD

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The Paid-Admission Test!

THEATRES

LONDON	MARBLE ARCH PAVILION	WEEK OF	OCT. 22
BIRMINGHAM	FUTURIST THEATRE	WEEK OF	DEC. 3
BRISTOL	WHITE LADIES PICTURE HOUSE	WEEK OF	DEC. 17
CARDIFF	THE PAVILION	WEEK OF	NOV. 5

PERLMUTTER

GLASGOW	NEW SAVOY THEATRE	WEEK OF	NOV. 19
LEEDS	THE SCALA	WEEK OF	TO BE ANNOUNCED LATER
LIVERPOOL	TO BE ANNOUNCED LATER		
MANCHESTER	GAIETY THEATRE	WEEK OF	NOV. 12
NEWCASTLE	QUEEN'S HALL	WEEK OF	DEC. 17

NATIONAL PICTURES, Ltd.

STREET, W.1. *Tel. GERRARD 5960.*

FIRST NATIONAL EXHIBITORS CIRCUIT

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SECRETS OF NATURE

SET No. 2 of NEW ERA SERIES
will be shown to the Trade at the
SHAFTESBURY PAVILION, Shaftesbury Av., W.1.
On WEDNESDAY Oct. 17, 1923,
At 11-15 a.m.

Mr. Walter Webster, in the *Sunday Pictorial*, says:—

"They are of such intense human interest and artistic beauty as to make American efforts at this sort of entertainment look crude and amateurish by comparison."

LEADING EXHIBITORS THINK THE SAME
A few prominent Theatres which will show
SECRETS OF NATURE

ON RELEASE

Tivoli, Strand,
Pavilion, Marble Arch,
New Gallery, Regent St.,
Pavilion, Shepherd's Bush,
Cinema House, Oxford Street.,
Picture House, Oxford St.,
Pavilion, Shaftesbury Avenue,
Grange, Kilburn,
Majestic, Tottenham Court Road,
Angel, Islington,
Globe, Acton,
Coronet, Nott'ng Hill Gate,
Broadway, Ealing,
Cinema, King's Cross,
Coliseum, Harrow,
Tower, Peckham,
Pavilion, Lavender Hill,
Picture House, Croydon,
Pavilion, Brixton,
Britannia, Camden Town,
Elite, Wimbledon,
Super, Ilford,
Super, East Ham,
Super, Woolwich,
Electric, Sheffield,
Grosvenor, Oldham,
Scala, Birmingham,
Metropole, Dublin,
Clifton, Margate,
Court, Brighton,
Royal, Harrogate,
Orient, Bolton,
Castle, Bury
Central, Folkestone,
Electric, Bournemouth,
Princess, Blackpool,
Scala, Leeds,
Pavilion, Newcastle,
and hundreds of others.

Telephone: Regent 5319

NEW ERA FILMS, LTD.,
26-27, D'ARBLAY STREET,
WARDOUR STREET, W.1.

Telegrams: "Nurafilim, Wesdo."

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FIRST NATIONAL EXTENDS PREMIERE RUN POLICY

FEATURES TO BE SHOWN AT NINE CENTRES

ATTENTION is drawn in another section of this issue to First National's announcement of its new season "premiere runs" in continuation of the policy inaugurated by that firm a year ago, when, starting with "Smilin' Through," presentation before paid-admission audiences was substituted for the usual trade showing. This policy is followed as part of First National's service to enable exhibitors to supplement their own critical judgment of a film's box-office value by an observation of the degree of favour with which actual representative audiences look upon the picture.

While First National has not in the past confined its "premiere-run" policy solely to London, Mr. Ralph J. Pugh announces for the new season an extension of its scale of operation to include at least nine centres throughout the country. It will be seen from the published list, which includes London, Birmingham, Bristol, Cardiff, Glasgow, Leeds, Liverpool, Manchester and Newcastle, that the selected kinemas at which all First National "premiere runs" are to be seen, are conveniently placed with regard to territories, thus involving no considerable journey on the part of exhibitors, who will avail themselves of an opportunity to see pictures under true audience conditions and well in advance of actual release date, to enable them conveniently to make their booking plans.

The "premiere-run" schedule, commencing with "Potash and Perlmutter," includes, among its earlier features, "Duley," with Constance Talmadge; "Ashes of Vengeance," Norma Talmadge's latest big picture; and "The Eternal City," which George Fitzmaurice filmed in Italy from Hall Caine's well-known story.

"Potash and Perlmutter" comes with the reputation of being a faithful picturisation of the original "Saturday Evening Post" stories which, in stage form, enjoyed years of international success. It has been filmed with the chief character delineators, Barney Bernard and Alexander Carr in their original rôles, and with Vera Gordon, the "mother" of "Humoresque," in the rôle of Mrs. Potash, while the cabaret scenes are depicted by dancers and beauties from the Ziegfeld Follies and Music-Box Revue.

Each pre-release will, it is promised, be specially catered for through the Press editorial and advertising columns, backed up by First National's publicity and exploitation departments, with the object of attracting large audiences representative of each territory, and while every exhibitor, it is hoped, will take advantage of these "key city" showings by personally attending one or other screenings during the week's run, local newspaper and word-of-mouth reports will in any case aid the judgment even of those exhibitors who may be unable to attend.

"THE FATAL MARRIAGE."

THE INTERNATIONAL CINEMATOGRAPH CORPORATION, LTD., announce that D. W. Griffith's "The Fatal Marriage," based on Lord Tennyson's immortal classic, "Enoch Arden," is now booking, and has, in fact, been booked to open the new Haymarket Cinematograph Theatre, Piccadilly, London, W. The film, starring as it does Lilian Gish and Wallace Reid, with such a producer and such very wonderful material, is expected to prove a very great draw with picture theatres throughout the country.

The distributing company has arranged for a very wide field of publicity matter, including posters, banners, cut-outs, slides and the like.

STOCKPORT COMEDIAN IN CENTURY COMEDIES

JACK COOPER'S RISE TO SCREEN FAME

EUROPEAN MOTION PICTURE COMPANY, who announce the early issue of their Seventh Series of Century Comedies, in which they present a range of varied comedies such as Billy Engle, Buddy Messinger, Pal (the wonder dog), the Gorham Follies, the giant Jack Earle, have also included in their cast the English comedian, Jack Cooper.

The "Cheshire Daily Echo," in a paragraph headed "Stockport Lad's Screen Success," says: "There are not many Stockportonians who are aware of the origin of a screen comedian named Jack Cooper. He has appeared in many comedies of late, but has been practically unnoticed. Mr. Wally Baker, with his usual enterprise, is screening a comedy entitled 'Fare Enough' next week, featuring Jack Cooper. Ten years ago Frank Cooper, whose home was at Oxford Street, Heaton Norris, left Stockport determined to seek Dame Fortune. He was previously employed as a cutter in the workroom of Messrs. Joshua Preston, wholesale clothiers, Chestergate. He set out with the world before him.

"Nothing was heard of him for six years, and then he appeared a fully-fledged comedian in America, under the name of Jack Cooper, in the Fox Sunshine Comedies. Since then he has gone from one success to another. To-day Mr. Cooper has very few rivals in his own particular line of comedy, and is at present engaged with the Universal Film Company of America. The people of Stockport should feel proud of the fact that on his own initiative Jack Cooper has started at the bottom of the ladder and has achieved such remarkable results."

CHOIR OF FORTY-SIX TO SING TO A FILM

HOW LEONARD DENHAM WILL PRESENT "THE PRODIGAL SON"

FROM OUR LEEDS CORRESPONDENT

THE recent discussion between the Leeds Watch Committee on singing in kinemas and the decision they arrived at has quickly been followed by an official intimation from the Town Clerk's office that singing is now allowed without applying for permission. Now the restriction has been taken off exhibitors are making elaborate arrangements in some cases to take full advantage of the new opportunity, and during the next few months, at any rate, while the idea is still something of a novelty, there is likely to be a good demand for song pictures and the films that lend themselves to special vocal and instrumental music.

Mr. Leonard Denham, of the Headingley Lounge, the pioneer Yorkshire exhibitor for giving the public good music to "pictures," inasmuch as his was the first hall in Leeds to instal a big organ and orchestra, and who has subsequently had the Coldstream Guards' Band and vocal quartettes at the Lounge, has been quick to maintain his reputation in these matters, for next week, for a special musical presentation of Stoll's "The Prodigal Son" the first three days of the week, and "The Return of the Prodigal" on Thursday, Friday and Saturday, he has engaged a choir of forty-six singers, twenty-six choir boys, and twenty tenors and bass vocalists. Backed up by the organ and orchestra this choir should make a great thing of the church and other scenes in the film.

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Kinema Activities in Liverpool Area

Exchange News—Weisker Shows—Music at the Regent—Movie Merchants on the Mersey—Success of "Baby Peggy."

From our Liverpool Correspondent

SHAREHOLDERS in the Kinema Exchange have now received notices that the Fifth Annual Meeting will be held on Tuesday next at 2-30 p.m. In the event of Mr. F. Weisker, the popular head of Weisker Brothers, declining to again accept the position of Chairman of Directors—a contingency which is not at all unlikely—I understand his successor will be Mr. F. W. Locke, than whom no better choice could be made, for since its inception Mr. Locke has at all times taken a keen interest in the fortunes of the Exchange. Otherwise there are not likely to be any important changes in the constitution of the Committee.

Renters and the Exchange.

Notwithstanding the urgent appeals made from time to time to the managers of renting houses with local establishments, there is not nearly the general use made of the Exchange Theatre for trade-show purposes as there ought to be. By holding these shows at the Exchange renters can render valuable assistance to the finances of the enterprise, and in this way help to make the institution a self-supporting one. In this matter Weisker Brothers have set a worthy example to many renting houses, for they regularly engage the Exchange for a number of their trade screenings, as also do the managers of a few other establishments in the city. The financial position of the club is certainly much better than it has been for some time past, but at the same time there is still room for improvement. After an interval of about ten weeks Weisker Brothers will resume their trade shows on Monday next, the 15th inst., when they will screen a film entitled "Ambrose Applejohn's Adventures." This will be followed by a considerable number of trade views in the following weeks, and amongst other subjects to be introduced will be "The Scaramouche."

Conversion to Music-Hall.

The Aigburth Picturedrome, in the south end of Liverpool, is being rebuilt with a view, it is understood, to its conversion into a music-hall. Billiard-rooms will also be constructed under the new building. The Aigburth Picturedrome is one of several ventures in which Mr. T. Halliwell Hughes is interested.

Musical Request Nights.

At the Regent Kinema, Birkenhead, the twice-weekly musical request nights, on Tuesdays and Fridays, are proving a popular feature of the performances. During the three months or so that the Regent has been functioning it has firmly established itself as a regular rendezvous amongst the picture lovers of the Borough, and patrons are admirably catered for under the able management of Mr. J. J. McDonald, who had a considerable experience in kinema management in Liverpool before being appointed to the Regent. An efficient quintette of musicians is under the direction of Mr. Clyde Lewis, who was the first conductor of the Trocadero Kinema Orchestra, Liverpool. The compositions for which requests are made cover a wide range of both popular and classical music.

A Trip on the Mersey.

Patrons of Merseyside halls which feature the Gaumont Graphic were afforded an opportunity last week of seeing members of the kinema trade at play. The occasion was an outing promoted by the Liverpool Beefsteak Club, prominent members of which are Mr. A. M. Graham, of Pathé Frères; and Mr. S. A. Jones, formerly Liverpool and Manchester manager for Walturdaw's. The Cunard tender Skirmisher had been kindly lent for the day, and an enjoyable trip on the river was experienced by a company numbering about three hundred and fifty, mainly composed of members of the kinema trade from Liverpool, Manchester, other parts of Lancashire, and from various places in Yorkshire, etc. An orchestra, under the direction of Mr. Clyde Lewis, had been specially engaged, and their efforts, supplemented by those of a number of vocal artistes, did much to render the outing a pleasant one.

A Conductor's Change.

Mr. George V. Roche, who was formerly conductor of the Majestic Kinema Orchestra, Liverpool, has relinquished the post of conductor at the State Café, which he has filled for a considerable time, and is now director of the band at the Liscard Palace, Wallasey, one of many picturedromes both in this and other parts of the country of which Mr. J. H. Dovener is a director.

"Boden's Boy."

On behalf of Hepworth's, Messrs. F. W. Ingram and George Green will shortly be showing, for the benefit of the trade, a drama entitled "Boden's Boy." The trade show and release dates will be announced shortly.

A Fox Transfer.

Mr. A. S. Barber has been transferred from Fox's head office in London, where he has been engaged for a number of years, to the Liverpool establishment in Central Buildings, Islington, to act as assistant manager under Mr. Gordon Dartnall. The three Fox supers, "The Purple Phial," "Yes, We Have No Temper," and "The Avalanche," which have already been trade shown locally, will be released early in the New Year, as will also the Fox giant special, "If Winter Comes."

The Social Side.

Already there are signs that the social side of kinema life in the Merseyside area is to be amply catered for this season. At last Friday's meeting of the North-Western Branch of the C.E.A. it was resolved to promote the usual trade banquet and ball, and I also hear that the manager of the Gainsborough Kinema, Bootle, is arranging a supper dance, to be held in the Gainsborough Café, Liverpool, on Friday, the 26th inst., dancing to commence at eleven o'clock and finish at three.

Bookings for "Baby Peggy."

So signal a success did Baby Peggy, in "Peg o' the Movies," prove at the Futurist during the first three days of last week, that the management exercised their option and arranged with Arthur Sidney, Liverpool manager for the European Motion Picture Company, to retain the film for the remaining three days. The picture has been booked for many other halls in the territory, including the Majestic (Liverpool), the Tunnel Road Picturedrome (Liverpool), the Gainsborough (Bootle), the Palladium (Seaforth), the Coliseum (Southport), and also for kinemas in St. Helens (three runs), Warrington, and Crewe. Mr. Sidney and his assistant, Mr. Clement West, have arranged for this month no fewer than eight trade shows, at which twelve films will be exhibited, including the serial "In the

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Trade Movements in the Midlands.

The Scala, Evesham—Safety First Film - Seeking Municipal Honours—For the Benevolent Fund—New Dudley Kinema—Among the Renters.

By our Birmingham Correspondent

THE Scala, Evesham, was opened last week with civic recognition, the official ceremony being performed by a well-known Worcestershire lady, Mrs. Haynes Rudge. Situate in the centre of this well-known market town, the Scala will be run as a kinema and variety house, and Mr. Wilmot Carlton, formerly manager of the P.C.T. house in Birmingham, will have charge of this up-to-date hall and also the Winter Gardens, Cheltenham, which also belongs to the syndicate of which Mr. H. S. Knight is chairman of directors. Presiding at the opening ceremony, Mr. Knight congratulated Messrs. Satchwell and Roberts, Birmingham (architects), and Messrs. Espley and Company, Evesham (builders), upon the excellence of their work. At night the directors entertained Mr. Knight to dinner, when they presented him with a piece of silver plate in recognition of his work during the building of the Scala.

Safety First Film.

The Birmingham Safety First Council recently asked the C.E.A. to permit the screening of a film illustrating methods of avoiding street accidents. On Friday last, at the invitation of Mr. Lewin P. Samuel, a private exhibition of the film was given at the Futurist. About 500 feet in length, the film is entertaining and instructive, and Mr. Samuel stated he saw no reason why exhibitors should not assist the Safety First Council by showing it as a fill-up. At the conclusion of the show the party was entertained to tea at the Futurist Café.

Seeking Municipal Honours.

For the second year in succession Mrs. McDonald, the wife of Councillor G. F. McDonald, is seeking municipal honours. She has decided to stand for the Sandwell Ward of Birmingham on November 1 next, and will fight as an Independent candidate. She will, however, have the support of the Unionist organisation, while the members of the C.E.A. will assist her should a contest be necessary.

Why?

The Birmingham C.E.A. recently deprecated the granting by certain members of cheap privilege tickets to railway servants, and at the last meeting replies were received from three of the exhibitors concerned. The first frankly stated that he intended to discontinue the practice when the present agreement expired. The second could see no reason why he should withdraw these cheap tickets, while the third stated that he would withdraw the concession forthwith.

For the Benevolent Fund.

The Trade Golf Tournament on behalf of the Midland Trade Benevolent Fund has been completed, the ties for the third and fourth prizes being played off last week. The result was that Mr. V. H. Oliver (Palladium) won the third prize with a nett card of 80, and Mr. H. Mayell (Sovereign Exclusives) the other with an 83, Mr. A. W. Smith (Futurist) losing by a single stroke. It is hoped to hand over approximately £10 to the hon. treasurer of the fund, which, for an initial effort, is highly satisfactory. By the way, the Benevolent Fund Committee last week granted two applications for assistance.

New Dudley Kinema.

The new Criterion Kinema, Dudley, is approaching completion, and the promoters have begun to make arrangements for an official opening of this palatial house, which has cost about £35,000. Efforts are being made to get Lord Ednam, the son of the Earl of Dudley, to perform the opening ceremony, the date of which will be fixed to suit his convenience.

Among the Renters.

I understand that Mr. W. J. Wright, general manager of the Alhambra and Royal kinemas, Longton (North Staffs), has transferred his activities to the renting side of the trade. He is the moving spirit in the new concern of Victoria Productions, Victoria Square, Hanley. Mr. L. Myatt, who was Mr. Wright's assistant at the Alhambra, has been appointed manager of the Cinema, Longton.

Mr. Claude Solomon (Stoll's), is exceptionally busy dealing with bookings from all parts of the Midlands for British Film Week. Following his trade show of "Young Lochinvar," he received many runs for this feature. The George Robey quartette promises to provide record business.

Mr. J. W. Wilson (Pathé's) returned from the Kinematograph Swimming Sports in London with two handsome prizes. For the fourth year in succession he helped the Pathé Frères' team to carry off the men's and mixed squadron races.

Mr. A. Icke, until recently with Pathé's, in Birmingham, has returned to Jury's, where he succeeds Mr. T. E. Dugmore as outside representative.

Mr. E. Sanders (Associated First National) last week received visits from Messrs. R. J. Pugh (managing director), J. Phillipson (sales manager), and H. E. Oakenfield (technical adviser).

Mr. Mortimer Dent (Pearl Films) is finding the reissue of "The Kid" a money maker. He is also receiving many re-bookings on the latest Chaplin film, "The Pilgrim."

Mr. Sheridan (Gaumont's), is doing as well with "Squibs, M.P.," as he did with Betty Balfour's previous triumphs. He asks exhibitors to be on the look-out for his trade show of "Ziska" (Marie Corelli's novel) and "Bonnie Prince Charlie," starring Ivor Novello and Gladys Cooper.

The last Wardour feature, "Divorce," starring Jane Novak, is being eagerly sought after by exhibitors in all parts of the Midlands.

KINEMA ACTIVITIES IN LIVERPOOL—*continued.*

Days of Daniel Boone," and the super Jewel production, "A Chapter in Her Life."

First National Move.

The local office of Associated First National Pictures has been transferred from Piccadilly Chambers, Lime Street, to more commodious premises at 61a, Bold Street, Liverpool, where the local manager, Mr. J. T. Evans, will be pleased to receive clients. With regard to the song picture, "Mighty Lak' a Rose," a musical composition of the same title is at present proving a popular item in the programs of different Liverpol café orchestras.

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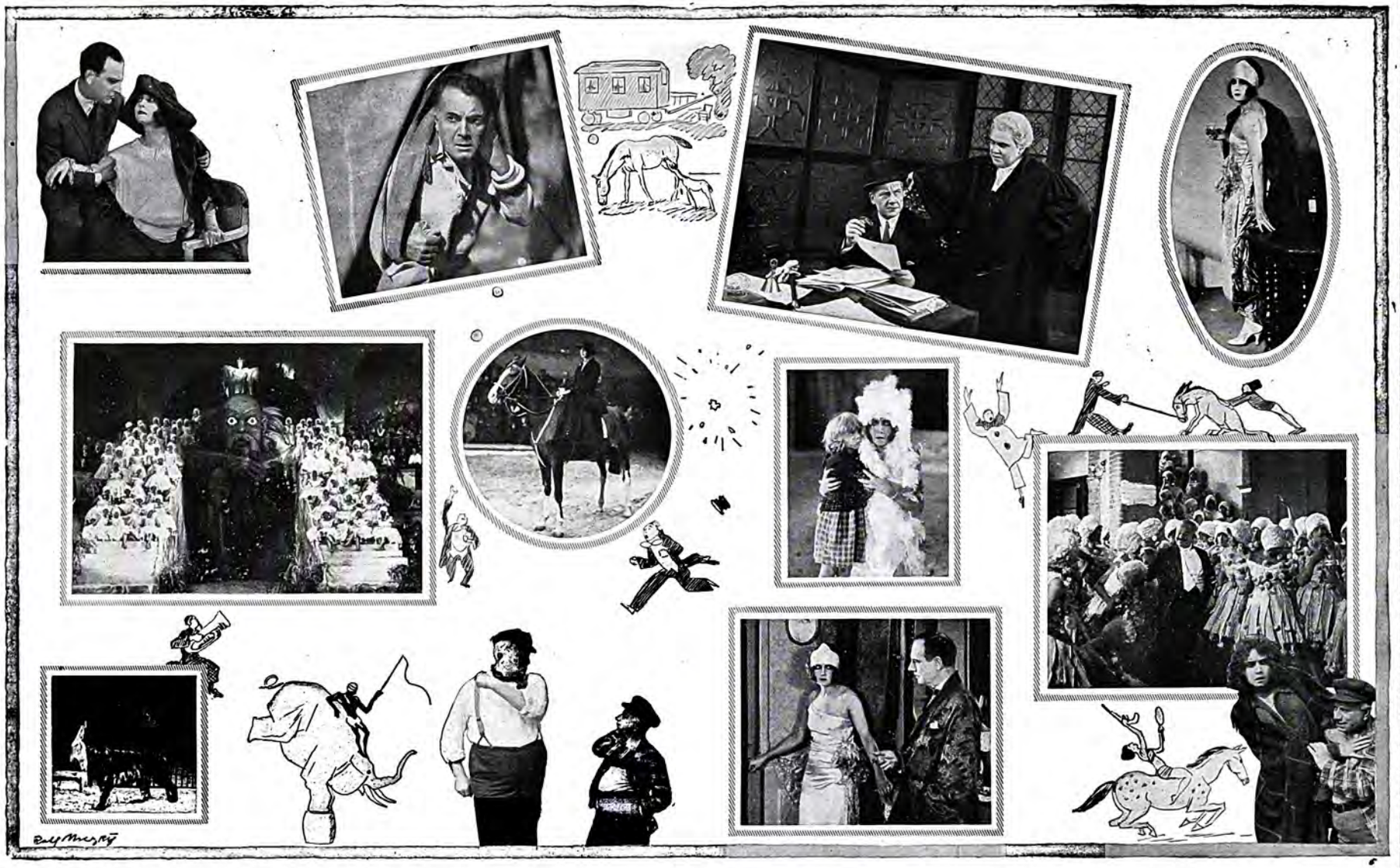

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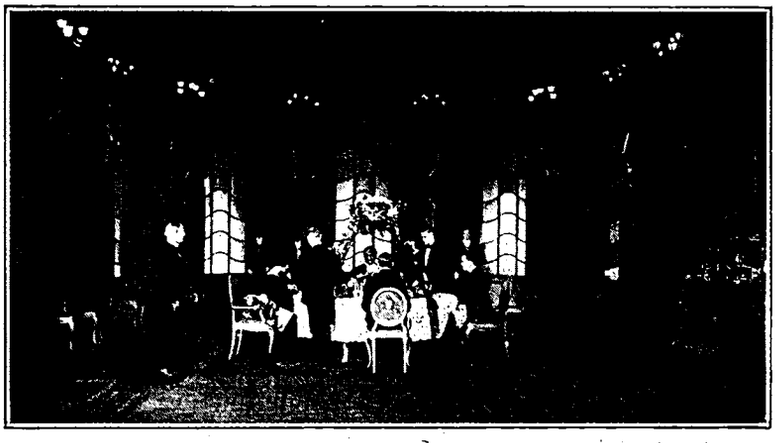

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Kinema Gleanings from the West.

A Bristol Promotion—First National Offerings—Bristol Exhibitor as County Councillor—Bath Magistrates and "Married Love"—A Bristol Wedding—Short Lengths.

From our Bristol Correspondent.

CONGRATULATIONS to W. Johns, manager of the Castle Street house, Bristol, on his promotion to the management of the Britannia, High Street, Camden Town, London. Mr. Johns has been in Bristol a great many years; he took over the management of the Globe when that house was built in 1914; he has also managed the Park and the Queen's, and back in the old Pringle days was for some time in control of the Zetland Road house. Before leaving Bristol Mr. Johns was presented with an inscribed, silver-mounted umbrella by the staff at Castle Street, together with an address signed by all the members, expressing their esteem and wishing him prosperity.

First National Offerings.

"Slander the Woman," a Dorothy Phillips picture, was the subject of last Sunday's show at the private theatre of Associated First National. R. C. Kelly tells me that he has arranged to show the following films: "The Sunshine Trail," featuring Douglas MacLean; "Penrod and Sam," and "Chastity," a Kathleen McDonald picture, on Sundays, the 14th, 21st, and 28th, and also at 11 a.m. and 3 p.m. on the Wednesdays following each Sunday show. Mr. Kelly reminds exhibitors that he is now accepting bookings for "The Eternal City," "Ashes of Vengeance," and "Potash and Perlmutter."

Bristol Exhibitor as County Councillor.

H. F. Wren, proprietor of the Staple Hill Picture House, Bristol, has been elected to a seat on the Gloucestershire County Council as representative for the Mangotsfield division. Mr. Wren has been a district Councillor and a member of the local Board of Guardians for the last year or so.

Gaumont's Next.

Next week will see two important British productions trade shown in Bristol, for on Tuesday, the 16th, "The Lights o' London" will be screened at the Triangle, and on the following day, the 17th, "Squibs, M.P.," will be shown at the same hall. All west-country exhibitors should see these two Gaumont offerings, which are available for booking for British Film Week programs.

Bath Magistrates and "Married Love."

There was a bit of a breeze at the Bath Licensing Court when the renewal of the licence of the Oldfield Park house was applied for, the chairman asserting that a film not passed by the censor, called "Married Love," had been shown at the hall. Mr. Tuck, the manager, said his report—the official C.E.A. report—gave the film as having been passed.

Asked if he complied with the regulations which applied to "A" certificates, Mr. Tuck said he never advertised certificates. The public would not know what the certificate meant. The chairman said that if a film was shown as passed by the censor it implied the film was passed for every purpose. Mr. Tuck said the film was passed by the official censor, and he asked who he was to be guided by.

The magistrates' clerk said he would have to be guided by the Committee of Justices or his licence would be liable to forfeiture. The whole case is one of "much ado about nothing," except that it shows up the utter ignorance of the magistrates and their clerk in all matters connected with the kinema industry.

A Bristol Wedding.

Charles H. Justin, manager of the Premier Picture House, Bristol, was married on September 24, at St. Michael and All Angels' Church, Bishopston, to Miss Viola Vivian Griffen Hyatt, daughter of Mrs. and the late Mr. W. Hyatt, of Bishopston, Bristol. Frank Justin, brother of the bridegroom, acted as best man, and among the wedding presents was an eider-down quilt from the staff of the Premier. Mr. Justin is a younger son of the well-known member of the General Council of the C.E.A., S. H. Justin, the proprietor of both the Premier and Olympia kinemas.

Ideal Films for British Week.

Maurice Prince informs me that Ideal and Hepworth productions are doing well in the west country, and he expects to see quite a number in the programs for the British Week. He will be shortly announcing the date of the trade show of "Boden's Boy," a Hepworth production, adapted from a novel by the late Tom Gallon, and directed by Henry Edwards.

Bristol Musician's Death.

I was very shocked and grieved to hear of the death of Reg. Hunter, the Bristol 'cellist and member of the Triangle Hall orchestra, which occurred with startling suddenness on the morning of the 5th. Mr. Hunter was quite well on the previous day and had made arrangements to play a game of golf on the day he died. Heart trouble was the cause of death, the same as in the case of his brother Claude, who died with the same suddenness about twelve months ago. With all the other members of the kinema industry in the city I extend to his widow and two children my heartfelt sympathy in their loss.

Short Lengths.

O. T. Haines has relinquished the management of the Clare Street Picture House, Bristol.

The Queen's Hall, Bristol, which has been closed down for the summer, will reopen on the 22nd. At present workmen are busy redecorating the building.

Plans have been passed for a new kinema at Falmouth, which is to cost £15,000 and will have a capacity of 750.

A. E. Ewins has had the sole representation of Associated First National in the six Western Counties, working from the Bristol Branch under the direction of R. C. Kelly.

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BARROW-IN-FURNESS NOTES

FROM OUR OWN CORRESPONDENT.

THE much-debated problem concerning children and kinemas was discussed by the Millom Joint Education Committee at their monthly meeting this week. It was given a local application through the manager of the Palladium Cinema (Mr. Steve Roberts) writing to say that a film showing natural life in Africa, of great educational value, would shortly be exhibited. He suggested that the school children should be taken to see it on account of the instruction they would receive. It was agreed to take steps to have this done. In the discussion the Chairman (Mr. John Newton) said it would be all right, seeing that it was not in a school week, but he thought the children had too much kinema. Mrs. Johnson agreed, but Mr. Park said he would not mind if there were more teaching by means of the kinema. Mr. Hockaday inclined to the same view. It was resolved that the children should attend.

* * *

A young man named Horace Edward Hird was before the Barrow magistrates this week charged with being on enclosed premises for an unlawful purpose on the night of Friday, September 21, and he pleaded guilty. A constable said he heard a noise in the Walney Picture Theatre, and with the aid of his lamp saw the defendant's head out of a window. The accused jumped and butted the constable in the chest, both fell, and the accused, who got up first, escaped. He later arrested the accused at his home. Defendant said he had been out of work two years, and he had great temptation that night. It was stated that the accused had previously been bound over for three years for theft. It was stated that defendant had been in the army, and sacrificed the bounty which was due to him—as did his two brothers—to enable his father to go to America. Hird was fined £5, the Mayor remarking that it was a very serious offence, but rather than send him to prison they wanted to give him a chance of retrieving his character. Mr. J. W. Murray watched the case on behalf of the manager and lessee of the theatre.

* * *

All arrangements had been made—with one technical omission—for the reopening of the Salthouse Pavilion Picture Theatre at Barrow last week, but when Mr. Frank Foster, the new manager and lessee, applied to the magistrates for the transfer of the licence from Mr. Geo. T. Shyvers, the Chief Constable pointed out that the statutory seven days' notice of the application had not been lodged with him, and consequently the application was refused. The application had, however, been lodged with the Magistrates' Clerk for more than seven days. It was stated that a telegram objecting to the transfer had been received from Mr. Shyvers, who is now out of Barrow, but that no notice would be taken of it. The transfer has now been completed, and the theatre opened on Monday, October 8.

KINEMATOGRAPH SPORTS ASSOCIATION

ACTIVITIES IN MANY FIELDS

THE trade swimming gala at the Westminster Baths last week was described by a world-famous swimmer who was present as the finest entertainment he had ever witnessed in a swimming bath. The attendance, in spite of such a program, was not satisfactory, which proved that swimming galas are not a popular form of entertainment. Every person who was present enjoyed the host of events. Pathé's were once again successful in winning the house championship cup with a score of 19 points, and they were followed closely by Gaumont and F.B.O. with scores of 14 points each, Fox being third with 10 points. A vote of thanks is due to the committee of workers who helped so much on the evening.

Hockey.

The K.S.A. ladies' hockey team were forced to take the field on Saturday without previous practice, and after a strenuous game were defeated by Balham ladies' team by five goals to nil. There is plenty of talent in our team, and after a few weeks it will begin to register some sound victories.

Kinema Dance.

Tickets and full particulars will shortly be issued for the first trade dance to be held at the Horticultural Hall on Friday, November 23. It is quite expected that this dance will be attended to capacity, as many novelties are being arranged, and most of the leading artistes have promised to be present.

Kinema Boxing Gala.

The Boxing Gala Committee has solicited the help of some of the most influential people in the boxing world, and is at present arranging a program which will include some noted boxers. This gala is being promoted jointly by the Sports Association and the Kinema Club, and will aid the proposed Kinema Trade Provident Fund and the Kinema Club Benevolent Fund. The prices of admission will range from one guinea to 2s. 4d., and the affair will be extensively advertised, with an effort to get full support from the public. It is up to the trade as a whole to support the boxing gala, which will be held at the National Sporting Club on Tuesday, December 18. The general secretary makes a last appeal to the trade to find someone to accept the open challenge of Gordon Simmons to fight any man in the trade at 9 stone 6 pounds, and unless this challenge is accepted quickly he must be regarded as champion of the trade at his weight.

CORRESPONDENCE.

A RESIGNATION.

To the Editor of the FILM RENTER.

SIR,—I would be glad if you would announce in your columns the fact that I have resigned my directorship and the control of Automaticket, Ltd., and that from now on I cease to have any interest in that concern whatsoever.

Yours faithfully,

VICTOR SHERIDAN.

75-77, Shaftesbury Avenue, W.1.

October 8, 1923.

A NEW APPOINTMENT.

To the Editor of the FILM RENTER.

SIR,—I am directed to inform you that Mr. Hugh Bicket, of 14, St. Catherine's Road, Bootle (the chairman of the company), has been appointed managing director of Glynn Picture House, Ltd., in the place of Mr. John White, resigned.

Will you please therefore note that Mr. Bicket will, as from this date, book all films on behalf of this company, and that all contracts for such will be signed by him on behalf of the company.

Yours faithfully,

WALTER BAIRD, *Secretary.*

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

British Film Weeks: Co-Operation Needed—The Gaumont Program—Oxford Street Picture House's Advance Film List—"A Business Drive" Winner—Carnival Arrangements.

By "THE FILM RENTER" REPRESENTATIVE

THOUGH it would not be true to say that either side of the trade in Manchester is buzzing with excitement and propaganda over the prospect of British Film Week, some good spade work is being put in by a few individuals to make the event a success. It was ever thus. Most of the outstanding features of film trade history owe their existence to the enthusiasm of small bands. The policy of the rest may be usually summed up in the phrase, "Say 'Aye' for me." Mr. Victor Davis's meeting at the Victoria Hotel last week was productive of a good deal of healthy and necessary criticism of the scheme, though it wound up on the note of unanimous support. But it cannot be said, in spite of the invitations sent out to 450 exhibitors to attend, that there was any overcrowding.

A Concern of the Renters.

Again, with a meeting of renters convened by Mr. Agnew, of Gaumont's, for Wednesday afternoon. British Film Week is an affair that concerns every renter in the city, whether he handles British films or American. The festival may be intended, primarily, to stimulate the production of the native article; but it cannot fail also, if properly organised, to give a fillip to the *whole* of the industry in this country. By means of mass advertising and other special forms of publicity the picture theatre, as an institution, will be brought more than ever before to the notice of the great neutral public which, hitherto, has only occasionally patronised this form of entertainment. In the greater interest thus created every film company will benefit. Moreover, the exhibitors are likely to remember those firms which acted in a spirit of accommodation, as regards date transferences, etc., during the British Film Weeks. It was with the express object of affording Manchester renters an opportunity of talking this matter over together and agreeing, if possible, on some amicable arrangement about trade shows during next month, that Mr. Agnew called the meeting referred to. And yet so few turned up that it was decided to postpone it till next Wednesday when, it is hoped, the local renters will gather in force.

Co-operative Effort Needed.

Whatsoever the pomp and circumstance that may attend the inauguration of the campaign the ultimate advantage to the industry which should eventuate will be missed unless a truly co-operative effort is forthcoming. Certainly, there is no hostility to British Film Weeks, but in some quarters there is still a large amount of apathy. A doubt exists among many exhibitors, for instance, as to whether there will be enough copies of British films to go round. On this point there need be no further dubiety in respect to one company, at any rate. Mr. Agnew tells me that Gaumont's are making elaborate arrangements to cover the field and give satisfaction to every exhibitor who may have booked, or will book, a Gaumont British production during any of the specified weeks.

Gaumont Preparations for the British Weeks.

In addition to those already trade shown Gaumont's will screen nine new British films during November. "Assuming that each of our ten branches had four copies of each subject," said Mr. Agnew, "that would be forty copies, extra to the London prints, which may be ten. That means that fifty copies of each film will be available for each territory, *i.e.*, 450. Say we reissue ten more pictures, making, at the lowest computation, two prints of each for every branch, or twenty in all. That is another 200 copies which, added to the 450 copies of absolutely new films, makes 650 copies of British films from Gaumont's alone. If other companies are circulating their output in anything like the same ratio there should certainly be no shortage of native pictures to make the week truly representative in all parts."

Fifty-Two Weeks with Paramount.

With commendable enterprise the P.C.T. House in Oxford Street is notifying passers-by on a large board in front of the theatre that a Famous-Lasky film will be shown during each of the next fifty-two weeks. Attention is also drawn to the brilliant list of star performers who figure in these productions. This is the first time, so far as I remember, in which any kinema management has taken the public into its confidence so far ahead as regards its programs. In the very varied output of Famous-Lasky patrons of the Oxford certainly have some good things to look forward to.

Regent "Business Drive" Winner.

Mr. Walter Kay, the Lancashire manager for Regent, has just returned from a business conference convened by his company in London. While in London Mr. Kay was presented with the first prize of £15 15s. as the winner for the last month of the Business Drive organised by Regent throughout the various territories. His next trade show in Manchester will be that of "The Wolf of Tibet," starring Colette Brettel, who played in "The Prodigal Son." In regard to the "Famous Football Club" series (25 half reels) Mr. Kay advises us that exhibitors will be supplied with double crowns, illustrating these subjects, free of charge, on payment of carriage.

"Chu-Chin-Chow" Again at the Royal.

One of the most largely-attended trade shows of the present autumn season was that of "Chu-Chin-Chow," held by Fuller's Exclusives at the Theatre Royal on Friday last. Exhibitors

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TAX CAMPAIGN RECRIMINATIONS

HULL EXHIBITORS ON C.E.A. TACTICS

FROM OUR OWN CORRESPONDENT.

AT some length the Chairman of the Hull C.E.A. (R. Freeman) outlined the work of the Entertainments Tax Committee at a recent meeting of the branch. They would no doubt have achieved their object, he said, had the matter not developed into a party question on the floor of the House of Commons. They had, however, profited by their mistake, and now were preparing the way for the next fight. He suggested that that branch, which was well in funds, should contribute to the fund. They were but a small branch, he said, but their finances were in a very healthy state. They ought to send something to help on the good work. In the great campaign Hull had done its share.

Councillor Wheeldon: If all the country had been like Hull they would have had a different tale to tell now. They had made a mistake in going in for total abolition.

W. F. Morton: Not the only mistake. The barracking of Members of Parliament was another one to their count. In his view, if the C.E.A. were going to pursue their old tactics, and not co-operate with other organisations, it would be throwing money away.

R. Freeman: They went into the fray as a combined body.

W. F. Morton: In the theatrical profession the feeling against the C.E.A. is very bitter.

R. Freeman: While it may be true that they worked independently of the theatres in the first campaign, at daggers drawn, such was not the case in the last fight. We were united in asking for our own.

W. F. Morton: Our methods are wrong.

R. W. Wheeldon: If we keep harping on these trivial grievances we shall not get very far.

W. F. Morton: Fuss and publicity have been the keynote of kinema policy.

(*Continued in next column.*)

(*Continued from previous column.*)

R. W. Wheeldon: The theatres are rattled because the kinemas got in before them.

R. Freeman moved that a sum of £20 be subscribed to the tax fighting fund. This was carried unanimously.

Commander Kenworthy.

The president reported the serious illness of Commander Kenworthy, M.P., who, he said, had been a very good friend to them. He moved that a vote of sympathy be forwarded to the gallant commander. This was carried unanimously.

Members' Welcome.

E. E. Carlton and A. H. Rockett, Central Hull, were welcomed on their first appearance at the branch meeting.

"The Pilgrim."

A. H. Rockett, the manager of the Central Picture Theatre, was thanked for his effective reply in the Press to the clerical critics of "The Pilgrim."

EXPLOITING "BRAWN OF THE NORTH"

CONGRATULATIONS are due to Manager F. Graves, of the Picture House, Tavern Street, Ipswich, for an excellent piece of exploitation in connection with First National's Strongheart picture, "Brawn of the North." Mr. Graves discovered that Mr. Gordon Stewart, a local resident, was the possessor of a fine wolf hound, which bore direct relationship to the canine star of the picture. Recently, Mr. Stewart also owned a still nearer relative to Strongheart. The dog was kindly lent for exploitation purposes, and paraded in charge of an attendant, thus forming an excellent piece of advertising. So successful were both picture and stunt that Mr. Graves is playing a return date of "Brawn of the North" shortly.

ROUND THE MANCHESTER TRADE—*Continued.*

came from far and near to witness this British-made version of the play "with the longest run." A little less than four years ago "Chu-Chin-Chow," in its stage form, played to crowded audiences at the Royal, which had not then, of course, been reconstructed. Whatever else this picture may be it is, beyond all question, an elaborate spectacle, and with all the original music accompanying it brought back pleasant memories of an enchanting production.

Carnival Judges.

The following will officiate as judges at the novelty carnival to be held at the Empress Ballroom, Pendleton, under the auspices of the Cinema Sports' Association on Friday, the 26th inst.: Messrs. A. Cowan (European Motion Picture Co.), A. Caplan (Ideal Films), and Phil Harrison (Famous-Lasky). The Carnival promises to be a great success, and those intending to be present are advised to get their tickets early.

Shall There be a Combined Carnival?

We understand that in certain influential quarters in the trade a suggestion has been made that there should be a Carnival on a large scale in Manchester under the combined auspices of the Cinematograph Exhibitors' Association, the K.R.S., and the local Cinema Sports' Association, the latter body of which has proved itself to be one of the most successful organisations ever formed in connection with the trade. There is little doubt that a Carnival organised by these three bodies would be eminently successful, and a nice sum handed over to a Benevolent Fund.

Mems. of the Moment.

The commodious Café Rendezvous attached to La Scala, and fronting on the Oxford Road, was opened last week.

* * *

The Manchester and District Vigilance Association at its annual meeting on Tuesday paid a tribute to the local system of film censorship. It learned "with real pleasure that the censorship of films in Manchester was regarded by an excellent authority as the best in the country, and a pattern of what should be shown in other towns."

* * *

The College Picture House, Coupland Street, has changed hands, and is now owned by Mr. Selig.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

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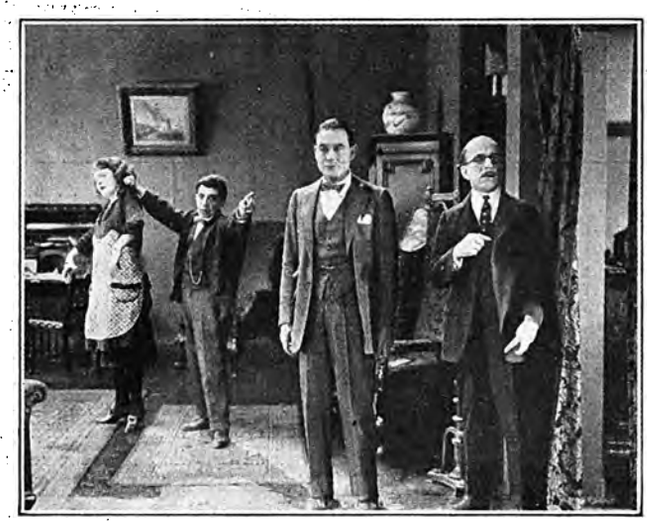

SCENE FROM "LOVE IS AN AWFUL THING."

Three Wise Fools.

A delightful comedy-drama with a strong heart interest.

RELEASED BY GOLDWYN.

Length, 6,800 *feet.*

Release Date, *January*, 1924.

THIS is a picture that will have a strong appeal to the kinemas of this country on account of its high entertainment values, its delightful comedy, and its fine, holding story. It is an adaptation from John Golden's play, which ran a year on Broadway, New York, and was a big success throughout America. The screen version, admirably directed by King Vidor, and interpreted by a strong cast of characters, is possibly better than the play. While the main theme is built around three delightful old bachelors, who take to their hearts the daughter of an old love, there is a strong virile story in the background, in which there are several thrills. These include the break from jail and a mad rush for freedom in an armoured car, the pursuit by aeroplane, the attempt at vengeance by one of the escaped convicts, and the ultimate reunion of father and daughter.

The story is mainly enacted in the Riverside home of the three loveable old bachelors, Judge Trumbull, the financier Findlay, and Dr. Gaunt, who have gathered together through the years to comfort each other, still dreaming of the girl they might have married. And into this gloomy old household came Sydney Fairchild, the daughter of an old love, and now alone in the world. Like a breath of springtime, the girl worms her way into the hearts of the old men, and naturally interests Gordon, the nephew of Findlay, who also resides with the bachelors. At this time, Benny the Duck, a notorious forger doing time, who has sworn vengeance on Judge Trumbull, who sentenced him, plans an escape from prison, and associates himself with Sydney's father, who had been wrongfully imprisoned for embezzlement. The escape is successful, Sydney learns of her father's whereabouts, and visits him in secret, where she meets Benny the Duck.

SCENE FROM "THREE WISE FOOLS."

The revengeful convict loses no time in breaking into the Riverside home to "get" Judge Trumbull. Sydney intercepts him, saves the judge's life, and helps Benny to escape, as she fears her father may be involved. The detectives, however, discover Sydney's perfidy, and, circumstantial evidence being against her, she goes to her father, leaving the three bachelors disconsolate. Gordon has faith in Sydney and refuses to believe her guilty. She is trailed to the hiding place of her father and Benny, and the three are captured. Benny, realising that his game is up, confesses and absolves Sydney's father of the charge against him. Sydney returns to Riverside, to the great joy of the three old men, and happy in the love of Gordon.

The human touch in this story is remarkable. From the very first scene in which the three loveable old men meet the girl so strangely sent to them, there is an emotional play on the heart-strings that is irresistible. And the comedy throughout is all so delightful that, when the scene is switched away from the Riverside home, one is quite impatient to get back to the three wise fools and their protégé. There are, however, a number of good dramatic moments in the picture. The escape from jail, and pursuit by aeroplane, was well done, and is quite a good thrill; and the scene at Riverside where the convict, in search of the judge, is outwitted by Sydney but allowed to escape, is full of dramatic possibilities, which were fully amplified. The heart interest, too, is always prominent, and there are many charming settings and elaborate interiors.

The acting is outstanding. The parts of three bachelors are in the safe hands of Claude Gillingwater, Alec B. Francis, and William H. Crane, and this effective trio, the modern three musketeers—sterling actors always—make the most of their rejuvenation in the adoption of a daughter. There will be few audiences indeed that will not thoroughly enjoy the artistry of the work of these fine players. Eleanor Boardman, in the rôle of Sydney, the adopted girl, is remarkably effective in all she does, and in none more so than the emotional scenes. Her play in contact with the three old guardians is productive of very genuine comedy, which never flags. Brinsley Shaw gives a vigorous rendering of the part of Benny the Duck, and William Haines makes a presentable lover.

This picture will have a universal appeal in this country, and a big reception at the kinemas when it is released next January.

Review of Ne

All About This

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w Productions.

Week's Pictures.

Love is an Awful Thing.

Comedy that, opening moderately, develops later into good average farce.

(SELZNICK PRODUCTION.)

RELEASED BY F.B.O.

Length, 6,600 *feet.*

Release Date, *March* 10, 1924.

NOTWITHSTANDING the many ingenious turns with which this comedy is blessed, it is not so full of humour, subtle or obvious, as might be expected. The fun in the first two reels is, for the most part, only moderate in its quality, and, although it quickens up later, it is the cleverly-worded sub-title rather than the humorous incident that brings the laugh. Owen Moore is the advertised star player, but the actor responsible for the funny turns is Arthur Hoyt, who, with Alice Powell, carries the comedy along shoulder-high, whenever it is possible.

Anthony Churchill is a loving swain, who seeks the hand of the daughter of Judge Bellows. Accepted, he is looking forward to the ceremony, when a message from a former loved one, an actress, disconcerts him. She wires asking him to meet her at the station. He does so, when she affectionately embraces him, in full view of the judge's daughter. Meanwhile, his friend, Percy (Arthur Hoyt) has concocted a scheme to keep the actress at a distance, by providing for him a "wife and six children." Complications are now the natural outcome of such a situation, and from this point the comedy becomes brisk. The "wife" is the janitor's spouse, and the janitor becomes suspicious and afterwards indignant—almost murderous; the judge's daughter arrives to upbraid Anthony, and is received by the "wife" and "children." Percy is dispatched on various errands, and manages to spoil them all. The actress serves breach of promise papers, while the judge arranges for an immediate marriage. The last reel consists of dodging process-servers, detectives, would-be brides, and others in the approved manner of farce.

It is a difficult business to carry ou tip-top comedy over six reels, and it is seldom accomplished. It is certainly better, as in this case, if the comedy is to be six reels in length, that it should work up to its humorous climax later, than that it should begin well and then tail off. But it might be seriously considered if some judicious cutting could not be undertaken which might speed up certain sections. The chief difficulty is that Owen Moore is not really a funny comedian, and, as above remarked, it is Arthur Hoyt's triumph rather than that of Owen Moore. There is no point anywhere in the comedy where it is let down, and at times it moves quite briskly: there are, however, a good many situations where the comedy is merely pedestrian. The film will probably be welcomed, as it will supply a need which exists for screen comedy everywhere.

Magda Sonja in the Granger-Vita production, "Memoirs of a Monk." A story of Poland's magnificence.

Divorce.

Average story excellently handled, which should make a good booking anywhere.

RELEASED BY WARDOUR FILMS.

Length, 5,600 *feet.*

Release Date, *January* 28, 1924.

QUITE an interesting picture has been made from a story that runs upon rather familiar lines, and there should be a good booking for the film in all theatres, though why on earth—except for the title—it could not be granted a "U" certificate is beyond understanding. Probably with another title the Universal certificate would have been obtained. Throughout, the atmosphere is one of great charm, and Chester Bennett deserves congratulation upon his achievement in making of rather ordinary material a picture of such attractiveness.

The story opens with the divorce of the father and mother of Jane Parker, happily married, and the parents of a small boy. The young couple feel secure in their mutual love, but success comes to the husband and he is drawn away by Gloria Gayne, whom he continually visits. The wife wishes to reclaim him, and prevails upon her father to dismiss her husband from the engineering works. With his loss of position comes his cold-shouldering by Gloria and her friends, and the couple are reunited in their smaller but happier home.

SCENE FROM "DIVORCE."

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

It would have been easy in this story to overdo the "sob" element in the scenes in which the deserted wife and child figure, but these, while remaining pathetic, never become sloppy. This is primarily due to successful handling and to the introduction of a slight humour wherever possible. The child interest is healthy and contributes to the general atmosphere. Margaret Livingstone, as Gloria Gayne, stands out best in the cast, Jane Novak's Jane Parker, the deserted wife, lacking distinction. The rest of the characters are adequate to their task and co-operate to the picture's advantage. The photography is good and the general technique praiseworthy.

The Darling of the Rich.

A crudely built story with one scene in very questionable taste.

RELEASED BY VITAGRAPH.

Length, 5,700 *feet.*

Release Date Not Yet Fixed.

ANYONE anxious for the reputation of the film must unhesitatingly condemn the screening of crude melodrama such as this picture is, and one cannot but regret that it was thought right to use an artiste of the eminence of Betty Blythe to interpret the chief part. In addition to the crudity of the story, there is a lapse into exceedingly bad taste, where Charmion Winship, "the darling of the rich," dressed as Cleopatra, stands up at a party in a rich man's house, declares her need of money and her willingness to sell herself in marriage to the highest bidder. Then one is treated to the revolting spectacle of men, one of them slightly elevated, bidding thousands of dollars for the woman. There can be few exhibitors whose patrons will find entertainment in an incident of that kind, lengthened and emphasised as it is with incidental and supporting scenes.

The story is lavishly produced, and there has been no stint of money to produce it. Betty Blythe is seen posing in many different dresses of rich material and attractive design. The sets are well contrived, and some good photography brings out the best features of these. Indeed, the director has laid himself out to tell the story in the best possible manner, but Dorothy Farnum cannot be congratulated upon her scenario. At one point (the entry of the Russian princess) the story promises to develop in an interesting manner, but we are soon back again in far-fetched situations and unappealing sentiment.

Peyton Martin and Mason Lawrence, big financiers and rival rubber magnates, scheme to purchase a special patent for the preparation of a substitute for rubber, held by Charmion Winship, whose father has just died. Martin sends Welsh, one of his men, to interview her, but the man tries to woo her and get the patent for himself. Lawrence rescues Charmion from drowning (a most unconvincing affair) and kisses her. When Charmion opens a little shop in the city, she cannot forget the stranger's kiss. Business is bad, and one day a Russian princess, a crook, asks her to auction some jewels on behalf of impoverished Russians at a party where Charmion is to pose as a princess herself. She does so, but it turns out that the jewels are stolen, and Lawrence, who has purchased them, is troubled. Charmion is saved from imprisonment by the influential Martin. Then comes the incident of the auctioning of the woman, referred to earlier, and some scheming of Martin to get Charmion into his power by a framed arrest of her brother for stealing. The gang of thieves is arrested and Lawrence and Charmion are married.

Supporting Betty Blythe are Montague Love as Peyton Martin, and Leslie Austin as Mason Lawrence, both of them adequate to their task. Of the rest, Julia Swayne Gordon as Dippy Helen, the sham princess, calls for mention, and Gladys Leslie, in a small part (Lizzie Callahan) makes that character a real live one. No exhibitor, however, should book this picture without first seeing it, especially to judge the auction scene towards the close.

Memoirs of a Monk.

Well directed and presented picture, but with too sombre a story for most Britons.

RELEASED BY GRANGER'S EXCLUSIVES.

Length, 6,600 *feet.*

Release Date, February 11, 1924.

IT is obvious that a great deal of care has been spent upon this picture, but it is questionable, in spite of this, and of the delightful backgrounds against which the story is acted, if the picture is the kind of picture which will be acclaimed by British audiences, for it has a sombreness that will seriously limit its appeal in this country. Moreover, it is in its earlier stages a picture possessing so many threads that it is difficult to hold them all and trace their blending in the fabric of the story.

The picture opens with an atmosphere of mystery and suspense in the monastery of Sendomir, in Poland, where two travellers implore shelter for the night, and are alarmed at the erratic behaviour of an old monk and his blind servant. A chance question extracts from the monk the story of Count Starschensky and his wife, Olga, whose castle formerly stood on the site of the monastery.

Some years before Count Oginsky and a band of Parliamentary malcontents had conspired against the King of Poland. The plot failed. Olga's brothers were captured and banished, and Oginsky, Olga's betrothed, was the only one who escaped. Her father's estates were confiscated, and only the intervention of Starschensky saved Olga herself from being shut up in a convent. Later Starschensky fell in love with the beautiful Olga, and persuaded the King, after her father's death, to restore the confiscated estates. Moved by gratitude, Olga consented to marry her benefactor.

In the meantime, Oginsky, urged on by his love for Olga, had left his hiding-place. The unsuspecting Count was persuaded to welcome Oginsky as a guest for his wife's sake. Starschensky denied Olga nothing, and she was, on her part, unable to refuse her brothers' continual demands for money, being afraid that her true relationship toward Oginsky would be revealed. At last these continual indulgences forced Starschensky to retrench. Oginsky followed them and remained in hiding close to the castle, whence he often emerged to visit Olga. Eventually the lovers became so indiscreet that, in spite of the vigilance of Olga's maid, Wojtek, Starschensky's faithful servant, discovered them. Riding post-haste after his master he recalled him, and Oginsky barely made his escape in time. His suspicions aroused, Starschensky kept watch for a time, and then, one fateful day, he made the discovery that the child he loved was not his. He captured his betrayer and brought him in fetters to Sendomir. There he imprisoned Oginsky in a gloomy tower.

Starschensky's frequent visits to the tower aroused misgivings in Olga's mind, and, with the child in her arms, she followed him there one day and demanded to see whom it was that he kept there. Starschensky, now quite mad, admitted her and then tried to kill the child. During the desperate struggle that

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REVIEW OF NEW PRODUCTIONS—*Continued.*

followed, Oginsky jumped from the window and was dashed to pieces below, and though Olga succeeded in saving the child, she fell a victim to her husband's madness, for he set fire to the castle. As expiation Starschensky built a monastery on the spot where his castle formerly stood—he it is who waits on the travellers with his faithful old servant.

The film introduces some scenes of Polish wedding customs that are instructive, and some of them attractive, and throughout there is an attempt to impress which is often successful. Some of the scenes between Olga and her lover, and Olga and her husband, are very well conceived, but Olga herself is heavy and rather unattractive. Some grotesque characters are introduced with effect.

But, withal, the picture remains, despite its variety of scene and careful handling, rather too unpleasant a subject for audiences who naturally prefer less tragic stories.

W. W. Jacobs' Two-Reelers.

Clean, clever two-reel comedies that will make money anywhere.

RELEASED BY ARTISTIC FILMS.

Length, Two Reels Each.

Release Date, Not Yet Known.

WE can confidently predict a great addition to the ranks of lovers of W. W. Jacobs' delightful stories when Artistic Films release their latest batch of movie adaptations of these inimitable chronicles. More delightfully humorous two-reelers have rarely been shown on the screen, and these pictures prove conclusively that in Manning Haynes we have a director and in Johnny Butt and Charles Ashton stars who are the equals of any of their Transatlantic rivals. The delightfully characteristic touches these two talented actors introduce into their work—and more particularly is this the case with Butt—are a sheer joy for the onlooker to behold. Their delightful mannerisms when portraying the various types they interpret place them at once in the very forefront of screen artistes. Their appearance on the screen is an event that is, and will be, looked forward to with keenest pleasure by all discriminating picture-goers. Of the three two-reelers shown to the trade, perhaps the best was "The Constable's Move." Charles Ashton, as the village "cop," has long been a thorn in the side of Bob Grummit (Johnny Butt). When, therefore, the policeman offers to have it out with his rival with "the raw 'uns," the local bad man leaps at the chance. After a fierce struggle Grummit is victorious, but his joy is turned to chagrin when the much-battered constable appears before the inspector, who has himself answered a house-breaking alarm, and from a sack which he has picked up in the road displays the swag which the thieves had dropped in their hurried escape. Result, promotion for the gallant constable who had, single-handed, tackled a dozen desperadoes, and discomfiture for his old rival.

The second picture, "An Odd Freak," deals with the vicissitudes of four old sailor men, who arrive home with plenty of shore leave but little money. One of the party, nicknamed "Beauty" on account of his plentiful lack of good looks, inspires his uncle, another of the four, with the idea of capitalising his nephew's quaint appearance. With a little persuasion from the others he agrees to understudy a "wild man from Borneo," and endeavours to palm himself off on a local animal dealer. The dealer, however, is not slow in seeing the deception, but he gives the "wild man's" friends the impression that he is hoodwinked. After taking him in for a few days "on appro.," he tells them that he (Beauty) was put in the tiger's cage for company. "They had an argument," he says, "and the tiger won." However, the friends' dismay is relieved when they see their shipmate safe and sound, and realise the trick the dealer has played on them. All ends well—for Beauty, at least—as a showman in search of fresh talent, having seen him "in character," engages him to star at a big fee in his next production.

The third picture, "The Convert," if not quite as humorous as its predecessors, is a fine vehicle for the display of Johnny Butt's talent. The heftiest rough in the local "pub.," he, by chance, hears the inspired message of a missioner. The seed does not fall on stony ground, and the news quickly spreads that Joe Billing has adopted the gospel of "if thine enemy smite thee on the one cheek, offer him then the other,"—and adopted it literally, too. His enemies are not slow to take advantage of his conversion and Mr. Billing has a very hard time of it. Mrs. Billing, however, has something to say, and how she persuades her husband not to take the missioner too seriously forms a succession of amusing incidents. Skilful direction, more than adequate technique, and the genuine humour that permeates them, make these films ones that can be booked by any showman as safe and certain money-makers.

Taking Chances.

New Richard Talmadge picture which provides an excellent vehicle for the display of star's athletic ability.

RELEASED BY UNITY FILMS.

Length, 4,400 *feet.*

Release Date, *February* 18, 1924.

THE entertainment value this picture possesses cannot be said to be due to its story value, since this is practically a negligible quantity. As affording an opportunity for Richard Talmadge's fistic and acrobatic prowess, however, the film achieves its object, and for popular halls where these features are appreciated exhibitors should be quite safe in booking this picture.

SCENE FROM "TAKING CHANCES."

The story opens on more or less conventional comedy-drama lines, with Dick Talmadge as an itinerant book-seller. He comes to the home of James Arlington, a railroad president, where his unique efforts at salesmanship win him Arlington's favour. The latter offers him a post as his private secretary, and Talmadge, thinking of his prospective employer's pretty

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REVIEW OF NEW PRODUCTIONS—*Continued.*

daughter, gladly accepts the post. He finds one of his first duties will be a trip to Mexico in a yacht belonging to one of Arlington's co-directors. The voyage, however, turns out to be merely a ruse to get Arlington out of the country for a sufficient length of time to enable some clever manipulation of the stock market. Jose Borquez is the all-important cog in the scheme, since he has ingratiated himself into the good graces of the Arlington family and is arranging the trip. Borquez also has visions of changing Mildred's name and helping her to spend the Arlington millions, but the plans are upset by Talmadge overhearing a compromising conversation between the plotter and an accomplice. Realising the jeopardy in which his plans are placed, Borquez has the young man kidnapped, but he, escaping, manages to get aboard the yacht. Borquez's sailors, however, quickly overpower him and imprison him in the hold.

Reaching Mexico, Dick once more makes his escape, dives overboard and swims ashore. He locates the Arlingtons in a hotel, but is prevented from seeing them by a gang of Mexicans, hirelings of Borquez. In by the door, a sight of Mildred, and out by the window—a climb up to the balcony, another word, and then a sudden drop on to horseback and away, madly pursued by the enraged Mexicans. Through the forest he gallops to a sudden bend in the road, and a rope quickly stretched from tree to tree puts the pursuers *hors de combat*.

Borquez has taken Arlington and Mildred for a ride in his car to see his " silver " mine, and Dick, catching sight of them, sets his horse at full gallop so as to have a quiet word with Borquez. A mad rush over rough roads, a leap from horse into moving car, a quick turn of the wrist and the car stops. Dick invites Borquez to settle their differences behind the hedge, and after a little persuasion he deigns to do so, with the result that Dick " persuades " him to leave Arlington and his daughter alone in future, and sets out to become a member of the Arlington family.

Such is the story, and it cannot be denied that it has many weaknesses. Taking one instance, for example, there is nothing in Talmadge's behaviour in the early part of the story to lead Borquez to believe that he will be the dangerous adversary he proves to be, while Arlington's attitude when his secretary thrashes the Mexican is merely that of a man indulging in a little light relaxation. Talmadge's stunts, which are the mainstay of the picture, may, however, help to put it over as an average second feature booking. The photography, particularly by the sea shore, is also a good asset to the film.

The Spoilers

Rex Beach's big story remade, should prove a certain winner.

RELEASED BY GOLDWYN.
Length, 5,600 *feet.*
Release Date, *January* 28, 1924.

FOLK who retain vivid memories of pre-war productions will remember the virile story and presentment of "The Spoilers," with William Farnum, Tom Santschi, and Katherine Williams in the leading rôles, and the big fight scene which was the films *piece de resistance*. These will be anxious to see the new picture of the same name, remade by Goldwyn's and shown to the London trade last week. All the vigour of the former production is here, with the additional value that the advance in technique has made possible. Milton Sills is Roy Glennister, Robert McKim is Struve, Noah Beery is Alex McNamara, and Anna Q. Nilsson is Cherry Malotte.

The picture opens in the familiar half-darkness of a boat's departure for the Yukon gold country, when Roy Glennister rescues Helen Chester, bound for the Yukon gold country on a secret mission, from a boatload of ruffians. At Nome Helen seeks the unscrupulous lawyer, Struve, for whom she carries papers of importance. A street brawl breaks out in the heart of the lawless city and Roy protects the girl from flying bullets with his own body.

Crooked politicians in the States are creating a scheme to rob the hardy pioneers of their claims. Alex McNamara and Judge Stillman, the latter an uncle of Helen's, arrive at Nome and

SCENE FROM " THE SPOILERS."

begin to work their game by taking over at the point of revolvers the rich gold mine owned by Roy Glennister and his pal, Joe Dextry. Roy is disheartened, and even the arrival of an old sweetheart, Cherry Malotte, adventuress of the Klondyke, fails to cheer him. A lawyer is sent to San Francisco to fight for the return of the property, and to raise the money they stage a thrilling night robbery of their own mine. They are discovered by Helen, but she has begun to see her uncle's perfidy and allows them to escape by heading the pursuit in the wrong direction.

Cherry Malotte, jealous of Helen, now plots against the man she loves. The mine-owners, exasperated by McNamara's tactics, combine into a vigilance committee, and are only prevented from stringing up Helen's uncle by the quick thinking of Roy Glennister. Helen now seeks the truth about her uncle's activities and consents to go to a roadhouse with the lawyer, Struve, to get the facts. Struve has laid a trap for her, and Cherry sacrifices everything to save the girl, realising that Roy loves her.

Roy learns that Helen is in danger and hastens to Struve's office where, face to face with the villainous McNamara, he decides to settle all accounts. Here is staged the most famous fight of Yukon history, and Roy, triumphant in battle, is equally successful in love.

It is a wonderful cast that has been assembled for the reinterpretation of this story, and familiar names are to be remarked the whole way down the bill. It is doubtful if Milton Sills has ever done anything finer than his Roy Glennister, and in the fight scene he is simply tremendous. With Robert McKim opposite him as Struve, the battle sways and sways in a most thrilling and convincing manner, and Sill's appearance afterwards lends emphasis to the reality of the struggle. Barbara Bedford did excellently well as Helen Chester, and so within limits did Anna Q. Nilsson as Cherry Malotte. What one missed about her part, however, was the abandon which one would associate with such a character, and in one or two of the later scenes a little more fire would have been an advantage. These defects, however, do not mar the part, and some well-thought-out direction, aided by sincere acting, has made " The Spoilers " a picture that should book out well.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Steadfast Heart.

A small-town story with fine characterisation but poor entertainment values.

RELEASED BY GOLDWYN.

Length, 6,900 *feet.*

Release Date, *January*, 1924.

THE average American producer has always revelled in themes of the small-town communities, in which there is little doubt he has excellent opportunities for realistic characterisation. But to British audiences, the blatant intolerance and hopeless arrogance of the back-blocks peoples are

SCENE FROM "THE STEADFAST HEART."

mostly uninteresting and often very trying and tiresome. The habits and manners of such communities are entirely different from ours, and unless such productions are built around good, virile stories, they generally fail to get over. In this picture the opening scenes in the mountain cabin, where the crazy mother induces the boy to shoot the sheriff in pursuit of the father for robbery, are of a most sordid character, and throughout the story it is almost impossible for it to carry any holding interest to the beholder.

Titus Burke, a ne'er-do-well of strong criminal instincts, lives with his wife and boy, Angus, in a cabin adjacent to the village of Rainbow. The wife instals an abnormal fear into the boy of the pursuers of his father, and he shoots the sheriff, is charged with murder, and brought to trial. In the mêlée, the mother loses her life. The lad is found Not Guilty, is alone in the world, and is eventually given a chance by one kind-hearted man in the town, namely, the editor of the local newspaper. But he is viciously persecuted by the boys of the village, and is forced to leave the town, which is implacable in its intolerance.

A period of twelve years elapses, when the feeble threads of the story are again taken up. Angus, after many trials and tribulations, has prospered, and is now a member of Society. The lawyer, who originally prosecuted him when a boy, is now his principal enemy. To unmask the villain is now Angus's main task, and this he does in effective manner, recovering the money embezzled by the lawyer, and winning success and the girl he loves at the same time. In a civic crisis, in which there is a rush of rioters to the newspaper office, followed by a stirring motor-car race, Angus displays such courage that he becomes the hero of the community that had once made him a pariah.

There is altogether too much footage for the story values, and the opening scenes in the cabin and in the trial are unduly prolonged in detail. The characterisation is, perhaps, the best feature in the production, although the acting never reaches a high plane. Mary Alden has only a trifling part in the criminal's wife, but it is done with fine dramatic instinct. As Angus the boy, Joseph Depeir is much more realistic and effective than Joseph Striker, who takes up the rôle in manhood. The story, as a whole, is not one which will appeal to audiences on this side, and it certainly is below the high standard of Goldwyn.

Without Compromise.

Good cast in rather poor story.

RELEASED BY FOX FILMS.

Length, 5,500 *feet.*

Release Date, *February* 11, 1924.

IT is character acting rather than story which is to be noted in this picture, and a good cast has been assembled to interpret it. There is, however, very little to appeal, and the scenarist has relied on incidents that are almost threadbare in several scenes. William Farnum is much in evidence, but too much footage has been occupied in close-ups, in which he is seen for some seconds doing nothing beyond staring with set countenance into the camera lens.

His part is that of Sheriff Leighton, induced to submit to election for Senator against an unscrupulous rival, with whose daughter he is in love. A murder is committed, and Ainsworth, his political rival, seeks to discredit Leighton by getting the murderer and lynching him, and uses the local newspaper editor to assist him. In the struggle for possession of the murderer, who is in hospital, Ainsworth's son is killed by the sheriff,

SCENE FROM "WITHOUT COMPROMISE."

who turns the tables upon his rival by arresting him for instigating the riot. Blake, the murderer, dies, Ainsworth escapes, and Leighton and Jean Ainsworth are within sight of the wedding day when the picture ends.

Besides William Farnum, Lois Wilson (Jean), Robert McKim (Ainsworth), Tully Marshall (newspaper editor), Otis Harlam (doctor) do as well as it is possible with the material before them. The hospital scenes and the raid are the best of the film, which only possesses a limited appeal as part of an average program. Photography and lighting are both commendable.

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REVIEW OF NEW PRODUCTIONS—*Continued*

What Price Loving Cup?

Good race scenes in story written by the author of "Kissing Cup's Race."

RELEASED BY BUTCHER'S.
Length, 5,250 feet.
Release Date, British Film Week.

A RACING picture can always be relied upon to provide one incident at least which will win the plaudits of the crowd, and this, even although there can never be much variety in the incident itself: a doped horse or a waylaid jockey must enter into the film somewhere. Yet such

SCENE FROM "WHAT PRICE LOVING CUP?"

is the attractiveness of the sport of kings that the race with its attendant incidents always "goes over," and the quality of the picture rests upon the careful handling of the preparatory incidents and the skilful drawing together of the threads for the close. In "What Price Loving Cup?" Butcher's have produced a picture which will make a good average second feature in most halls, especially those of the popular grade. The race scenes are clear-cut, and upon the whole the picture goes well. The story is somewhat frail, but some alert and good acting makes up in some way for the deficiency.

Sir John Lorimer is an enormously successful failure, a man who has gained much of the world and lost his own soul in the process. Business schemes have brought him money, money has brought him a wife, and he has been remarkably lucky in his turf enterprises. Then suddenly his luck turns, largely as a result of the operations of the son of a man he has ruined. Philip Denham has made money in South Africa, and in revenge for Lorimer's treatment of his father, and for his taking from him the woman he loved, he sets out to break Lorimer and becomes his keenest rival on the course.

The Eclipse Stakes is about to be run, and Lorimer seeks to retrieve stock-market losses by heavy bets on his horse, Throgmorton. With Tony Sheldon up, victory, he feels, would be his. But permission to ride for Sir John is not granted by Miss Leda Marley, to whom Tony is bound (Lorimer does not know that the owner and jockey are one and the same person). Loving Cup is entered under the Marley colours, and the embarrassed financier plans the jockey's non-appearance. But the plans fall through and Loving Cup wins, to be objected to because of having been ridden by a woman. In despair Sir John dies by his own hand; Philip Denham, who was the true owner of Loving Cup, marries the widow, and the woman owner-jockey marries the trainer of Loving Cup.

Despite the fact that the supreme love interest was intended to be that of Philip Denham and Lady Lorimer, the more reasonable affinity would have been Philip and Tony Sheldon, and in these any audience will be much more interested than in the differently arranged pair. This is in part due to the delightfully brisk acting of Marjorie Benson in the dual rôle, and in part also to the rather lifeless acting of Violet Hopson as Lady Lorimer. James Lindsay (Sir John Lorimer) and Marjorie Benson are the two artistes who make the play, James Knight, except in the opening scenes, is never convincing.

"What Price Loving Cup?" is one of the Film Week pictures, and exhibitors should make a point of seeing it to judge if they can do with it during that period. The quality of the racing scenes is of itself sufficient to make the picture attractive.

Crashin' Through

Excellent fire and stampede scenes distinguish program picture of average appeal.

RELEASED BY WARDOUR.
Length, 5,600 feet.
Release Date, January, 1924.

EXCELLENT actor though he is, it is apparent early in the film that Harry Carey is not altogether at home in his latest starring vehicle, which Wardour Films showed to the trade on Tuesday last. To compensate for this, however, the secondary rôles are admirably filled. Particularly is this so in the case of Vola Vale, who, first as a raw school-girl and later as a charming young woman, gives a performance of outstanding vivacity and ability. As a wayward, self-willed boy, Cullen Landis plays the part to the life, while Myrtle Steadman, as the girl's mother, is adequate.

The scene of the story as laid out in the West, where is a cabaret of questionable repute, conducted by Holmes, whose chief business is horse stealing. His accomplice is the seductive Gracia, a beautiful half-breed girl, and they carry on their operations largely through the information imparted by The Kid, son of Allison, who is a partner to Blake, a ranch-owner.

Blake has advertised for a wife, but when she turns up with an almost grown daughter he cancels the marriage arrangements and gives her—Celia—a job as housekeeper. The Kid becomes interested in Celia's daughter, Diane, as does also Blake. Blake's uncle is murdered with The Kid's knife, under circumstances which make Blake and The Kid suspect each other. The Kid and Blake fight over Diane, and the latter plans revenge. He plots with Holmes and Gracia to capture Diane.

Meanwhile Allison has found his son's knife and believes him guilty. Some time later Blake is confronted by Gracia, The Kid and the sheriff, and accused of the crime. The dead uncle's faithful dog proves the criminal's identity by leaping at Gracia's throat. The Kid confesses and tells Blake that Holmes's crowd have Diane captive and are stealing Blake's horses. Blake goes in pursuit. He dynamites a mountain-side to trap the desperadoes. This starts a prairie fire and stampedes the horses. Diane is thrown from a horse in the path of the stampeding animals. She is snatched from death by Blake. The sheriff and his posse come up. In an exchange of shots with the outlaws The Kid is killed. Blake and Diane come to a realisation of their love.

The picture provides opportunities for some excellent horse-riding, in which Carey is seen to advantage. This, combined with the excellent stampede and fire scenes before referred to, helps to make the film a second-feature booking which can be recommended to all exhibitors whose patrons call for Western pictures.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Siren Call

A poor specimen of Paramount art—An Alaskan dancing saloon again, but this time showing the bar-tenders struggling with each other to rock a cradle.

RELEASED BY FAMOUS-LASKY.
Length, Six Reels.
Release Date, March 3, 1924.

IF there is any lesson to be learnt at all from this film (and we take it that there must be a moral lurking about somewhere, as the entertainment value is so extremely poor) it is that the "reform element" in Alaska can be rather more vile and violent than the "elements" it sets out to reform. Gore's Casino is regarded by the Vigilance people as a sink of iniquity which must be abolished at all costs. As a matter of fact, except for the occasional sight of a gun, it is really a sort of harmless crèche where the bar-tenders and the customers vie with each other in rocking the cradle of a baby found in the snow, and presented by a rough-looking trapper to the *premiére danseuse* of the establishment. Perhaps such scenes outraged the sense of fitness among the "reform element." They certainly outraged ours. Drink, knives, knavery, and murder are all a natural part of "saloon" life on the screen. We can stand seeing the heroine doped and the hero let through

SCENE FROM "THE SIREN CALL."

a trap door into a pit of wild beasts; rivers of wine and gore may flow, and our withers are unwrung. But when they begin the "che-ild" business in the very centre of this ancient venue of villainy, and before the picture has been showing for ten minutes, then we begin to wish that somebody may soon smash up that particular saloon—if only for allowing a child under fourteen on the premises.

Having no doubt heard that the cocktail-mixer had left his other duties to prepare a bottle of milk for the infant, and that the whole casino was just going crazy to take a hand at nursing it, the "reform element" decide that matters have now come to a head, and that drastic action must be taken. The Vigilance "toughs," therefore, get busy, set fire to the saloon and send all the habitues down the river on rafts. This is their way of showing, probably, that they are not to be outdone in queer, unnatural behaviour. From thence onward we will let the synopsis tell the story itself—first, however, mentioning that Charlotte, the dancing girl, is married to one, Brent, "keeper of the games," and that among the visitors to the casino had been Ralph Stevens, whom Charlotte had forced at the point of a gun to kiss her.

Once safe on land again, Charlotte and Brent open a store on the trail. One day Stevens stops there with some mail, and their acquaintance is renewed. Beauregard, the trapper, comes down the river with his winter furs. Brent sees Beauregard's passion for Charlotte, and offers to trade her and the shack for his furs and boat. Beauregard accepts and Brent leaves. In an encounter with Beauregard Charlotte kills him. Stevens rides up, hears of Brent's treachery, and pursues him down the river. Charlotte follows in a canoe. Brent frees himself in a struggle with Stevens and escapes to shore, pushing the raft, with Stevens aboard, into the swift current just above the falls. Charlotte, reaching the raft, is unable to hold it, and they go over the falls. Below Charlotte rescues the injured Stevens and gets him to the bank. They hide in Stevens' hut. The sheriff comes and Charlotte tells him she is Stevens' wife. The latter produces articles belonging to Brent, and Stevens and Charlotte identify them. The sheriff explains that Brent was killed by wolves, then leaves. Stevens draws his revolver and tells Charlotte to marry him, reminding her of her tactics when, in Gore's Casino, she forced him to kiss her.

"The Siren Call," we take it, has been produced mainly for the sake of the raft and waterfall scene. But there is nothing unduly exciting about this, as the raft which goes over the falls obviously does not carry the two people with whom we are most concerned. A fight on the raft between Stevens and Brent is vigorously enacted, and Mitchell Lewis, as Beauregard, is expressive and sinister. Dorothy Dalton takes the part of Charlotte, but this lady is, unfortunately badly cast in such a picture as "The Siren Call" and is theatrical without being impressive. Why, too, "The Siren Call" (?) If Charlotte is supposed to be the "siren" we did not notice that she "called" anybody. Her husband left her for another woman (at which we are not surprised after the exhibition she made of him with the baby in the casino), while her encounters with the other men were purely accidental.

As it is now customary to say, this picture may be acceptable to uncritical audiences, but will only be regarded by Famous-Lasky's many admirers as an experiment in marking time.

The Romance of H.M.S. Victory.

Two-reel picture of famous old ship, with sentimental and patriotic appeal.

PRODUCED BY R. E. STRANGE AND CO.
Release Date, October 22, 1923.

AS the title of this picture implies this is a film of the romance of Nelson's flagship made into a two-reel photoplay. With the exception of the scene of Nelson's death, which occupies but a few feet, there is nothing moving about this picture, it being really a collection of old prints filmed, and strung together with sub-titles indicating the glorious achievements of the Victory to its final resting place in dry dock.

The film is put out for the purpose of obtaining funds to prevent this famous old ship being broken up, and is a picture that can easily be fitted in to any program. It should be remembered that the ambition of the promoters of the scheme is one that is eminently laudable, and exhibitors should certainly not be backward in lending their aid to such a desirable end.

There is very little in the film to criticise, as it really is but a string of historical associations of Nelson's flagship, and, as we have before mentioned, taken from old prints, together with photographs of the great men who have in their time been associated with the Victory.

Put over with patriotic music it will undoubtedly make an appeal to any audience.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

In the Days of Daniel Boone.

Colourful serial of American colonist days.

RELEASED BY EUROPEAN.

Length, 15 *Two-Reel Episodes.*

Release Date, *April* 7, 1924.

EUROPEAN MOTION PICTURES have woven a picturesque story round the days of the American War of Independence and the few years that immediately preceded it. The famous characters that pass over the screen—Washington, Jefferson, and Monroe—give an added interest to the picture, while the action and love interest are well sustained. Jack Mower, as Jack Gordon, if his part necessitates the performance of acts that would be rather difficult to perform in real life, not to mention the many fights against overwhelming odds from which he emerges scatheless, plays his part with vigour and ability, while Eileen Sedgewick makes an appealing heroine. The interior work is quite adequate, while many of the exteriors are extremely beautiful. In halls where there is a call for serials this picture should fill the bill quite adequately.

Spanish Love.

A distinctly appealing picture with a high entertainment value.

RELEASED BY FAVOURITE FILMS.

Length, Five Reels.

Release Date, Not Fixed.

THE paramount impression of which one is conscious after viewing this picture is the amazing way in which the director has caught the atmosphere of the story. One is cognisant of this immediately on seeing the opening shot, which is of a beautiful garden with a Spanish dancer in the foreground.

The fact that the picture was actually made in Spain is, of course, a great advantage, but to the producer, George D. Seitz—who also stars in the film—must be given the credit of casting for their various parts actors who, although actually Americans, bear a remarkable likeness to Spaniards and behave exactly as one imagines Spaniards would behave in circumstances similar to those outlined in the picture. Nor are these circumstances altogether improbable, for although one cannot imagine anything like the incidents of the story occurring in this country, they are far from unlikely in a country of the temper of Spain.

The acting throughout is on a very high plane indeed, but the honours in this direction must go to Marguerite Courtot for a splendidly realistic performance as the dancer, and Harry Semels, who, as the revolutionist, Pezet, puts up a performance which will make his future appearance on the screen an event to which audiences will eagerly look forward. George B. Seitz, as a plain, no-nonsense Anglo-Saxon, gives a rendition that is at once spirited and sincere, and as Sylvia Lee, June Caprice is quite adequate. Splendidly photographed, with beautiful backgrounds and cleverly handled crowd scenes, this picture is one that exhibitors would do well to give their serious attention to.

Sylvia Lee, a lovely young heiress, who has accompanied her father, a rich manufacturer of firearms, to Spain, falls under the spell of the violent love-making of Pedro Pezet, a revolutionist who is about to attempt to overthrow the Government. The romantic and passionate Pezet completely turns Sylvia's head; she rejects the attentions of her sweetheart of her childhood, Reginald Harding, who comes to join the Lees on their tour through Spain.

The time is now ripe for Pezet to launch his revolution; everything has been prepared for the great coup on the day of the review of the troops. But Pezet reckoned without the vengeance of Carmelita, whose outraged love caused her to betray him just as he was about to seize the Governor. Then pandemonium breaks loose. Bullets rain everywhere, and in the stampede Pezet is unwittingly helped to escape by his rival in love, Reginald Harding. In the hills they find Sylvia, who claims Pezet as the man she will marry. He takes her to his headquarters—disillusionment quickly follows—Sylvia is held to ransom, and Pezet, who had no intention of marrying, threatens her with a fate worse than death if the money is not forthcoming.

Reggie, who has no use for Spanish lovers, especially Pezet, follows and bluffs his way into the revolutionists' headquarters just in time to save Sylvia from molestation. Single-handed, Reggie puts up a glorious fight until help comes, just at the time when all hope seemed lost.

The Madness of Youth.

Unusual but rather weak story beautifully acted and well directed.

RELEASED BY FOX.

Length, Five Reels.

Release Date, March 3, 1924.

TREATED differently, the plot of this story would have provided a director with some promising comedy material, for there are many situations which might have been developed into occasions for humorous treatment. But it has been chosen to make drama, and as drama it is successful up to a point. The plot is certainly unusual, but at one point in particular it becomes most improbable, and although it recovers from its weakness at this point, it again becomes very frail towards the close. Some very good acting and clever treatment by the director give the picture that which it would not otherwise have, and both John Gilbert and Billie Dove do much to give the film whatever distinction it has. The latter's beauty of form and feature, combined with her acting, have quite a lot to do with making the picture attractive.

Overlooking the Pacific is the residence of Theodore P. Bannings, a wealthy investor, who has great possessions in his private vault.

With an unshakeable belief in spiritualism and mysticism, Bannings welcomes the appearance of Javalie. Posing as the instrument of a higher power, Javalie impresses Bannings with his fervour and his proposal to replace discord in the millionaire's home wtth happiness and contentment. Exercising powerful influence over the members of the family, Javalie, who is a crook, under cover of darkness attempts to rifle the family vault.

Pete Reynolds, a friend of Bannings' daughter, Nan, discovers Javalie, and proposes to divide the proceeds in exchange for his silence. Agreement is reached, and the robbery postponed until the night of a costume ball. Among the throng of dancers is one who knows of, and has shared Javalie's past, and her threat to denounce him almost upsets his plans.

Availing himself of his only possible chance, he makes an impassioned appeal to the assembled guests to turn aside from the path that leads to destruction. Finally, his influence converts the guests and the dancer, and she leaves the house, after testifying her belief in him.

His words bring love to Nan's heart, and her kiss overcomes all that is evil within him. Standing before the safe, Javalie finds himself unable to carry out his intention, and he reveals himself to Nan and the whole family. Having benefited so greatly by his powerful influence, Bannings accepts Javalie as a friend who has brought peace into his household. Nan quickly persuades her father that, having saved Javalie from the law, she would be happier if he was accepted as a son-in-law.

The above story outline will be enough to show its weaknesses, and suggest the uncritical as the best audience for the picture. The photography and settings, together with the acting, urge the wish that some stronger situations had been provided to be interpreted by such excellent technique.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

Conquering the Woman.

Brisk comedy-drama that should do well anywhere.

RELEASED BY W. & F.

Length, Five Reels.

Release Date, February 25, 1924.

KING VIDOR, the producer of this comedy-drama, has made the most of the material at his disposal in interpreting this story for the screen. He has wisely developed the comedy element until it is unusually brisk, and by doing this the weaknesses of the story are forgotten or eclipsed. Without this emphasis on the comedy incidents, critics might have cavilled at the improbability of any father agreeing to maroon his only daughter on a desert island with a young man as her companion. But with the lighter treatment the incident is given in the film it does not appear so unusual.

Judith Stafford, having become "finicky" in many ways as a result of a two years' stay in Europe, so gets on her old shipowner father's nerves, that he resolves to "conquer the woman." So he arranges with the captain of one of his vessels to "shanghai" his daughter and a young man whom he had known years before, and who, he thinks, would make her a sensible partner, despite his lack of the polish which Judith considers a *sine qua non*. Deposited upon the island, the girl is at first very cool and distant, but as the pangs of hunger become

SCENE FROM "CONQUERING THE WOMAN."

more insistent she capitulates, and, eventually, when a French count, a former lover, appears, she refuses to leave the island. At night he forcibly abducts her, but on the morrow the girl's father's relief ship appears and Judith is rescued after a series of exciting thrills. By now she is cured of her over-fastidiousness, and all augurs well for the future with Judith and Larry.

Quite a good cast interprets the story. Florence Vidor is, of course, most in the picture, and plays her part attractively throughout. David Butler as the lover, Larry Saunders, imparts quite a lot of life to his interpretation, and some excellent quiet comedy is contributed by Roscoe Karns as his companion, Shorty. The supporting artistes are also good.

Any house on the look-out for a good, brisk second feature should not miss this film, for it will produce a general hilarity throughout, and satisfy with its fine shots and settings. The fight aboard the yacht contributes some good thrills which will be appreciated.

The Wolf of Tibet.

Fine snow scenes add beauty to attractive story.

RELEASED BY REGENT FILMS.

Length, 6,000 *feet.*

Release Date, March 3, 1924.

THERE is much that is very attractive in this film, and here and there incidents that disappoint, but upon the whole the picture will please rather than otherwise. Analysing the reason, one has to say that the beauty of the scenery is what constitutes much of its charm, and that the weakness is that of the story—or stories—for two love interests enter, the one of a European, the other of a Chinaman.

Ki-Wun, a Chinaman, robbed of his loved one, wanders along the streets disconsolate. He meets Ted Barker, also in much the same case, for Francis Davis, adventurer, "the Wolf of Tibet," has procured Ted's expulsion from the house of the missionary, with whose daughter Ted is in love. The "Wolf" desires the girl, and has taken steps against Ted to secure her.

Ted Barker finds a job and makes Ki-Wun his assistant. His task is to obtain trade concessions on the borders of Tibet and forestall his rival, the "Wolf."

The "Wolf," journeying across the snow with his pony sledge, arrives at a hut. Then the wolves cautiously approach and finally stampede the pony over the mountain side. The youthful Ted Barker is hot on the "Wolf's" trail. But the older man schemes to rob his pursuer of sledge and pony and so, for a time at least, scores over his rival. Things thus look black for Barker, and to make matters worse his Chinese partner has been captured by wild tribesmen. But Ki-Wun is made of stern stuff and eventually escapes in a daring manner by seizing a wild pony by the mane and clambering on to his back. Thus we have the "Wolf" with a clear start, Barker in difficulties, and the Chinese boy riding a wild pony and endeavouring to reach some friendly neighbourhood.

The "Wolf" calls at Pastor Helmer's station and brags to Lucy that Barker has been left helpless in the snow. When he resumes his journey Lucy offers to accompany him part of the way, and takes a seat in the sledge. It is easy for the girl to alter his map and to finally cast him adrift. The "Wolf," in an intoxicated state, wanders aimlessly in the desert of snow and finally succumbs to exposure. Lucy is rescued from the wolves and her re-union with Barker follows. A few days later Ki-Wun claims his Chinese bride with full pomp and ceremony, thus bringing the story to a happy close.

Of the two love stories, that of the Chinaman is more attractive, as that of Ted Barker is less sustained. One feels that the continuity all through might have been better, and that a good sub-title here and there would improve the story-telling. The snow settings are admirable and well photographed, while the attack by the wolves is convincing and thrilling.

This picture should book out well everywhere, as the snow scenes and the thrills of the wolf attack lend zest to a very attractive little story.

Butcher's Film Service, Ltd., beg to advise that Mr. Stuart M. Johnston has been appointed manager for Scotland. Mr. Johnston is well known to the trade in Glasgow and is pleased to return and meet his former friends again.

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DECLA BIOSCOP

THE LOVE STORY OF SIEGFRIED

DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

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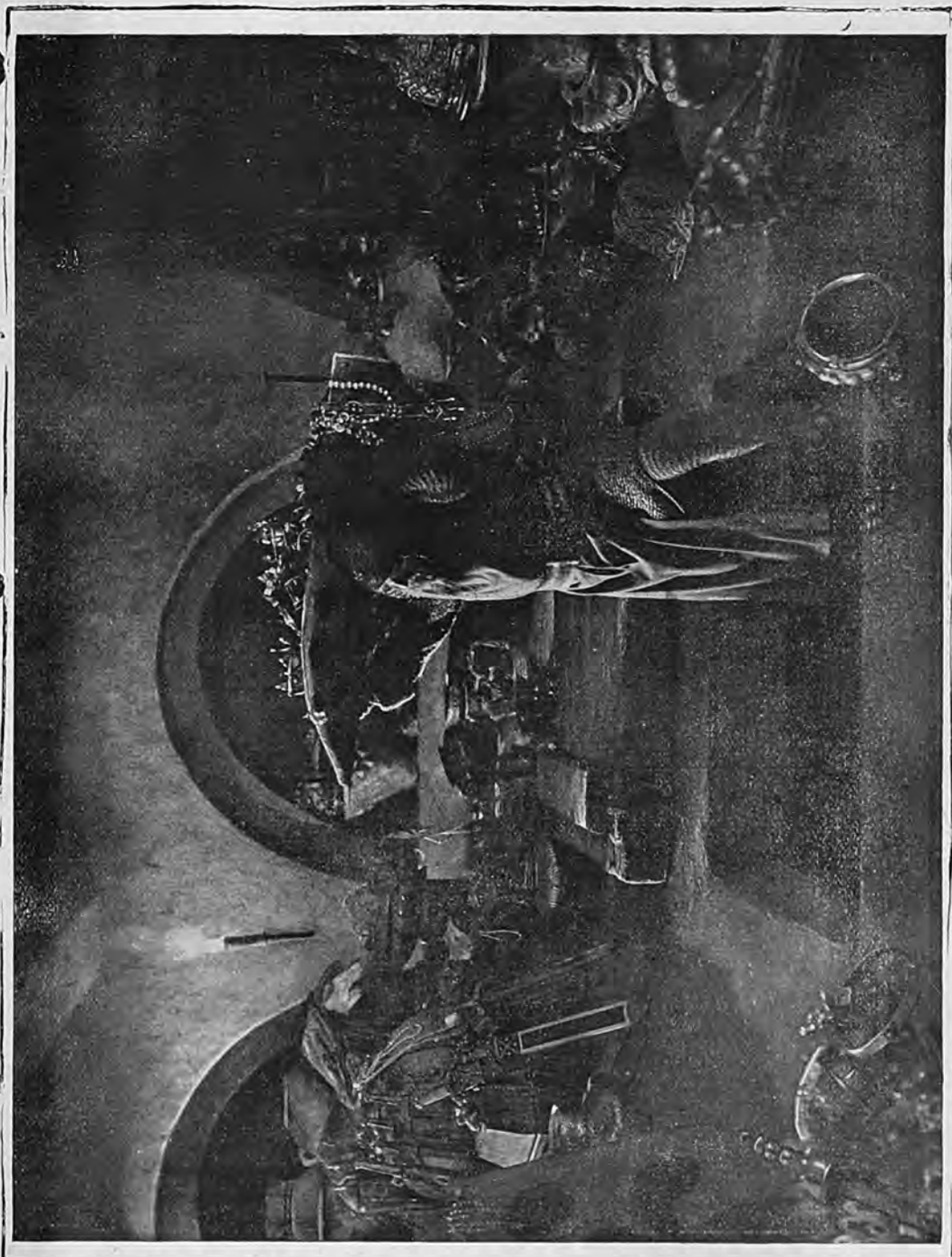
KRIEMHILD'S REVENGE



DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

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Scottish Notes and News

An Exhibitor on Prices—B.B. Attractions—Crowds enjoy "Iniquity"—The Harry Lauder Film—Ritson Bennell to represent Gaumont's

From Our Glasgow Correspondent.

"OUT of seventy-eight trade shows I have seen during the past three and a half months, I only saw five films which I would book—so that I could make money out of them." This declaration was made to me by Mr. Wilson, of B.B. Pictures, and it was followed up by some remarks on hire prices. "The demands of some renters are extraordinary. Not so long ago we were in negotiation for a film, and the price was £150 for the week. That, at any rate, was the price asked in the first instance, but I turned this down, and instead offered nearly half this amount for a three days' run. This was refused at first, as the renters wanted a full week's booking. After some more correspondence we were offered the three days at the figure, but by that time I had decided even this was too much, and, to make a long story short, we got that particular picture for £40. Now what I should like to know is this: Did the renters lose £35 on that deal? and, if so, and assuming that they had somewhat similar experience with other exhibitors, I should like to know what their losses over a year would amount to. When I say losses I do not mean the difference between their price and my price, but split the difference to arrive at an approximate sum.

Renters' Prices.

"It must be quite clear that their margin leaves the exhibitor open to exploitation. If the renter asks a fair price, then the exhibitor will pay it; but when you get cases of being asked for £75, and ultimately they accept £35 less, then there is something wrong somewhere. I am quite well aware that it is a matter of speculation always, but on this footing film hiring becomes a gamble. Every manager of a house has, generally speaking, his regular clientele—at least the principal suburban houses have—and over a period of weeks the attendance does not vary a great deal unless there is an extra special attraction on. When that special attraction comes along—like 'The Four Horsemen'—then the price demanded leaves us with very little hope of making much out of it. You may say that sharing terms would help us out. I do not think so. Let us have straight out a fair price for films and be done with it."

An Oldham Man.

Mr. Wilson is an Oldham man, and he has been in the business some twenty years, so he should know something of present-day conditions. The fact that he attends regularly every trade show of note proves that he is out to give his B.B. patrons of the best. The programs are invariably first-class. "Carnival" has a three days' run next week, and so has "Trouble," the Jackie Coogan smiles and tears picture. Unlike some managers, Mr. Wilson finds the working day all too short for business, and as he is at the post of duty the best part of the day, the B.B. is always bright and beautiful. The methods of advertising adopted by the house embrace a very comprehensive door to door circularisation of attractive little folders which are addressed in an envelope to the householders. A most effective method.

Crowds at "Iniquity."

On Monday and Tuesday there were lengthy queues at the Grand Central Picture House. The attraction was the German film, "Iniquity," and it was interesting to notice that after the success of "Dr. Mabuse" at the Theatre Royal, many people seemed to be attracted to the latest foreign picture. In a conversation I had with Mr. Adair, the manager, he told me that "If Winter Comes" has been definitely booked for November 26, and this is considered the biggest deal done in Glasgow for a long time past. I understand it is not on sharing terms, and it will be interesting to see if the management will raise the prices for the occasion. Some extra good publicity stuff and advertising is being done for "Iniquity," and it will not surprise me if the Grand Central have done extraordinary good business.

Stoll's Program.

I learn from Mr. Jacobs, of Stoll's, that there will be no trade shows next week, but great preparations are being made for British Film Week, and with the present and future productions from this house it looks as if they will occupy a big place in *the* week.

Harry Lauder Film.

Negotiations are taking place in Glasgow for the showing of "I Lo'e a Lassie," the Harry Lauder film which was produced, it is said, by the great comedian himself. It is a five-reeler, and with Lauder's personality behind it might prove attractive.

New Gaumont Manager.

Mr. Ritson Bennell, I hear, is to take up his new duties as manager for Gaumont's next Monday. He bears a name much honoured in the Scottish trade, and the good wishes of many go with him in his new position.

A KINEMA ART GROUP

INAUGURAL DINNER AT THE CRITERION

THE Kinema Art Group of the Faculty of Arts is holding its inaugural dinner at the Criterion Restaurant on Sunday evening next, the 14th inst., when a large gathering of leaders in the kinema world is assured. The function promises to be of unusual interest, as Mr. Frank A. Tilley is to speak on "Art and Opportunity" and Mr. George Pearson is to speak on the "Kinema and Art" under the heading of "Let Us Tell Ourselves the Truth." Representatives of the British Film League, the Cinematograph Exhibitors' Association, and the principal members of the Kinema Press will be present.

Mr. Henry Vibart, who is affectionately known as the "Father" of the Kinema Art Group of the Faculty, is to speak on behalf of the Group, and will make an announcement of momentous importance.

Other speakers will include: Edward O'Neill, Captain R. Henderson-Bland, Fred Wright, Mrs. Nepean.

Colonel Bromhead will attend in his capacity as a member of the Council of the Faculty of Arts, and will be supported by representatives of the other arts.

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South Wales C.E.A. and Trade Notes

British Film Week—Posters—New Halls and Managers

From our Cardiff Correspondent.

MR. ARCHIE JONES, the deputy chairman, presided over a sparsely attended monthly meeting of the South Wales and Mon. Branch of the C.E.A. on Friday at the Kinema Exchange.

In submitting a lengthy report on the last meeting of the General Council, Mr. R. Dooner referred to the proposals in connection with the British Film Week. He mentioned that Mr. H. Victor Davis (of Newbridge) had been appointed as the Association's missionary to make a tour of the provinces and address meetings of the various branches in support of British films, and suggested that exhibitors on that territory should arrange a mass meeting of the exhibitors and Mr. Davis be asked to address them.

It was further mentioned in the course of a discussion that there was a proposal whereby exhibitors paid an additional five per cent. on their films for British Film Week, and that this money, together with a similar amount from the renters, go to be used for publicity in that particular area from which the money was subscribed.

The suggestion that this five per cent. should be a compulsory levy came from Mr. J. B. Hill (Pontypool), who remarked that many exhibitors who did not take any interest in the work would yet benefit by the publicity.

Mr. R. Dooner explained that he thought the publicity would only benefit those who subscribed.

The Chairman suggested that the matter be left until Mr. H. V. Davis addressed them. This was supported by Mr. Dooner, who felt that when he had put the campaign before them every member of the branch would support it. R. Dooner moved, and Mr. J. B. Hill seconded, that the matter should stand over, and the secretary should get in touch with Mr. H. V. Davis regarding the date on which he would like the mass meeting to be held, and circularise the members on the subject.

Posters.

A letter from the general secretary on the price of posters was read, and Mr. Frank Taylor mentioned that some firms were supplying much cheaper than others, and he thought some explanation should be given.

Mr. Dooner said that the General Council were investigating the matter.

Assessments.

The question of reassessment was brought up by Mr. James Taylor (Tredegar), who asked whether anything was being done by the C.E.A. with regard to the reassessment of kinemas for income tax purposes, *i.e.*, Schedule A.

The Chairman replied that it was going on in earnest, but it was a matter to be left to the private individual, and Mr. J. E. Sprague (Pontypridd) mentioned a conversation with an official, who remarked that the apathy of the kinema people in this matter was appalling. He added that they would wake up one morning to find it too late.

Shopping Week and the Kinema.

The kinemas played no little part in the great Shopping Week held at Cardiff last week. Some of the halls organised little competitions with free seats as prizes. In the trade pageant the Capitol Cinema won a prize for their exhibit. In consequence of the attractions of Shopping Week there were thousands of visitors from the surrounding districts, and the kinemas did good business accordingly.

Better News.

In Tenby things are looking brighter. The new kinema in De Valera Gardens is a magnificent building, with seating accommodation for 650 people. It is delightfully furnished and decorated. Another picture palace is to be erected in this town. This will make the third kinema in Tenby.

The Gnoll Hall.

The Gnoll Hall, Neath, which has been rebuilt, is expected to be opened in a couple of weeks. The hall, which is under the management of Mrs. Trueman, has been redecorated and upholstered, and additional seating accommodation has been provided.

New Manager.

Mr. Goodey, formerly manager for Mr. Roland Williams, of the Coliseum, Canton, Cardiff, has taken over the managership of Mr. Norman Barger's Palace at Pembroke Dock. He has already made several improvements in the building, including the provision of a fine orchestra. He is showing some very fine pictures and doing good business.

Another Change.

One of the pioneers of the business in Wales, in the person of Mr. W. Coutts, has taken over one of the Swansea kinemas.

With the Renters.

Mr. F. J. Eccles, one of the most popular men in the film trade down here, has left Wales for the Leeds office of Butcher's. Mr. Eccles is a man of exceptional educational attainments, and is perfectly sure to make good in his new sphere. He holds a commission with the Regular Army Reserve, and before the war studied for the legal profession.

Mr. A. Verran, of Gaumont's, reports that the Cardiff office have received particulars of a further set of Mermaid Comedies for 1924. Two further sets of Hollywood Comedies are also available for booking. A series of two-reel pictures of Quality Plays are to be released for British Film Week, March 10. Bookings for "What Happened to Jones," which was trade shown at the Glamorgan Club last week, are very good.

A series of trade shows of star films will be held by Fox at the Glamorgan Club, Cardiff, commencing October 17, continuing for the succeeding ten weeks.

Ideal-Hepworth Selection for British Film Week.

Hepworth activities in South Wales are increasing daily under the new regime. "Mist in the Valley," "Strangling Threads," and "Alf's Button" are all in big demand, particularly for the Great British Film Week. Exhibitors who have not yet fixed up for March 10 and 13 are advised to write to A. M. Bass, of Ideal, Cardiff, for his special selection of British films.

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News and Notes from Newcastle.

Two Hundred Applicants for Film Repairing—A.F.N. Bookings—Testimonial for Manager—Forthcoming Features.

From our Newcastle Correspondent

MR. WILLIAM WALKER, of Walker's Exclusives, Newcastle, had rather a unique experience this week, when his office was besieged by an army of young girls desirous of learning film repairing. Mr. Walker had advertised the vacancy, and on the following morning, on turning up at the office, he found a queue of applicants awaiting him. He spent the morning in interviewing about 200 of them, and made a selection for the final test. While the task was a big one, there were some humorous touches, and these occurred principally when questions were put as to what the girls knew about what they were expected to do. Mr. Walker's sons run a wireless business, and some of the aspirants were under the impression that the job advertised had to do with wireless.

First National Bookings.

Mr. W. H. Linden Travers, the local manager for the First National, informs me that he is now taking bookings on several 1924 big attractions of the firm, and that "Potash and Perlmutter," "The Eternal City," "Dulcy," a Constance Talmadge picture, and "Ashes of Vengeance," in which Norma Talmadge plays the lead, have been booked to the Queen's Hall for the first run in Newcastle. In connection with these films there will be a big publicity campaign to assist in putting them over.

The Japanese Earthquake.

Mr. J. G. Middleton, the manager for the Northern Centre of Famous-Lasky, informs me that the release date for the pictures of the Japanese earthquake was fixed for October 11. The films arrived in this country during last week, having come from Japan by steamer to San Francisco, and from thence to New York by aeroplane. Mr. Middleton added that he expected that "Grumpy," which features Theodore Roberts, will prove as big a success as, if not greater than, "Bella Donna."

Some Changes.

I understand that Mr. J. S. Snell has again taken over the management of the Shipcote Hall, Gateshead, and that Mr. Patterson, who was at that house until quite recently, has a new appointment in view.

At the Pavilion, Whitley Bay, the management is now in the hands of Mr. Smithson.

There has recently been a change in the ownership of the Miners' Hall, Ashington, which has been taken over by the Ashington Empire Theatre Company.

Granger Feature.

Messrs. Granger have an interesting forthcoming program, and Mr. William Walker, the local representative, is busy making arrangements for presenting to the showmen the first of the series, "Memoirs of a Monk," a Granger-Vita production.

Kinema Manager Honoured.

During the ten years that Mr. Percy Dawsone has been manager of the Kino Picture Hall, Jarrow, he has ever been ready to lend a helping hand for charities, and he also took a keen interest in the affairs of the town. On account of the state of his health, Mr. Dawsone has found it necessary to remove to the more congenial climate of the South of England, and he will take his departure in the near future, and recently a fund for a public testimonial to him was opened by the Mayor of the borough. Although there is a great trade depression in the town, there was a ready response. A complimentary benefit was arranged, and last week, on behalf of the public, the Mayor, Mr. R. Andison, handed over to Mr. Dawsone a gold watch, suitably inscribed, and an umbrella from the members of the staff of the Kino.

Angling or Coquetting.

Councillor John Grantham, who is well known in exhibiting circles in Newcastle, finds time to perform many public duties, one of which is as a representative on the Tyne Salmon Conservancy Board. He is an enthusiastic angler, and while taking a little relaxation in this direction the other day, on the banks of the Coquet near Acklington, he landed a salmon weighing 25 pounds.

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FAMOUS - LASKY'S EARTHQUAKE PICTURE

GRAPHIC TWO-REELER SEEN BY JAPANESE AMBASSADOR AND LADY MAYORESS

THE first complete film of the Japanese earthquake was shown to a small private audience on Monday last at the Wardour Street offices of the Famous-Lasky Film Service, Ltd. The gathering included His Excellency, Baron Hayashi, the Japanese Ambassador, the members of his family, and his suite; the Lady Mayoress, accompanied by her son and daughter; Sir Arthur Stanley (treasurer), Sir Edward Boyle (vice-chairman) and other officials of the Japan Relief Supply Committee.

This remarkable record of the disaster was taken by Mr. Tom D. Cochrane, Paramount branch manager in Tokio, and his assistant, Mr. R. E. MacIntyre.

A novelty in presentation was supplied by an animated diagram showing, with the aid of maps, the methods and time employed in bringing the film from Yokohama, via Kobe, to Vancouver and across to New York, and a journey in which steamers, seaplanes and aeroplanes were used. The film was eventually brought to England on the s.s. Leviathan, which, after a stormy passage across the Atlantic, docked at Southampton on Saturday morning, October 6.

The film, which is a graphic story of the earthquake, is a remarkable record of the appalling ruin, and tells a far more vivid story than anything which came across the cables from the doomed cities. It shows plainly the widespread devastation wrought in this thickly populated territory when thousands of people lost their lives and millions were rendered homeless and destitute.

It was evident at the conclusion of the film that Baron Hayashi was intensely moved, and in a voice broken with emotion His Excellency thanked the Paramount organisation for their wonderful yet terrible record of one of the world's greatest disasters. He added that, owing to the enterprise of Messrs. Famous-Lasky Film Service, this film would bring home to the public the terrible devastation of a land that was once so fair. In conclusion His Excellency added a word of thanks to the American and English nations for their superhuman efforts on behalf of their stricken Japanese cousins. Baron Hayashi's words were received with sympathetic applause.

Sir Edward Boyle then spoke on behalf of the Japan Relief Supply Committee. Sir Edward wished to contradict the rumour that had got about, and had even appeared in some of the newspapers, that the Relief Fund was already overstocked with supplies. He thought that the moment was opportune to refute that rumour and nothing could be a better answer to it than the remarkable film they had just seen. "Great praise is due to the Famous-Lasky Film Service and greater praise is due to their representatives in Japan," continued Sir Edward, "for securing this wonderful record of the earthquake." Sir Edward then expressed the hope that it would be possible for the Paramount organisation to add to the film an appeal on behalf of the Fund. Mr. J. C. Graham, managing director of the Famous-Lasky Film Service, promised that this should be done. An appeal was thereupon drafted and will be included in all copies of the film distributed to exhibitors.

There are lithoed quads and six-sheet posters, which can be had from all Famous-Lasky Branches for 6d. and 1s. 3d. respectively.

CHAPLIN ON HIS NEW PICTURE

A STORY OF THE DEMI-MONDE

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, OCTOBER 22.
A.F.N.....Potash and Perlmutter ..... Marble Arch, 11
A.F.N.....The Lonely Road ..... Own Theatre, 11
Fox....Romance Land ..... New Gallery, 11
Astra National....The Beloved Vagabond ..... Palace Theatre, 8-30
TUESDAY, OCTOBER 23.
Famous-Lasky....The Impossible Mrs. Bellew ..... New Gallery, 11
European....Crossed Wires ..... Own Theatre, 11 & 2-30
A.F.N.....The Age of Desire ..... Own Theatre, 11 & 2-30
Wardour....Broadway Madonna ..... Shaftesbury Pavilion, 11-15
Granger....Tales of Hoffmann ..... New Scala, 3
Western Import....Notoriety ..... New Oxford, 3
WEDNESDAY, OCTOBER 24.
Gaumont....The Snow Bride ..... New Gallery, 11
European....Crossed Wires ..... Own Theatre, 11 & 2-30
B. & C.....Heartstrings ..... Shaftesbury Pavilion, 11-15
Pathe....Folly of Youth ..... New Oxford, 2-30
A.F.N.....The Age of Desire ..... Own Theatre, 2-30
THURSDAY, OCTOBER 25.
Vitagraph....Man of Might ..... Shaftesbury Pavilion, 11
Gaumont....Her Sturdy Oak ..... New Gallery, 11
FRIDAY, OCTOBER 26.
A.F.N.....The Age of Desire ..... Own Theatre, 11
Vitagraph....Sinner or Saint? ..... New Oxford, 3
Vitagraph....Flower of the Sea ..... New Oxford, 3

MANCHESTER.

TUESDAY, OCTOBER 23.
B.E.F.....Don't Marry for Money ..... Gaiety, 11
Famous-Lasky....The Impossible Mrs. Bellew .... Oxford St. P.H., 11
Fuller....The Third Richard Talmadge Production ..... Piccadilly, 11
European....Sawdust—Shootin' Love ..... Deansgate P.H., 11
Gaumont....Everything for Sale ..... Own Theatre, 11 & 2-30
WEDNESDAY, OCTOBER 24.
Fox....Romance Land ..... Oxford St. P.H., 11
A.F.N.....Chastity ..... Own Theatre, 11 & 2-30
Wardour....Passions of Araby ..... Futurist, 11-15
FRIDAY, OCTOBER 26.
General....For You, My Boy ..... Gaiety, 11
Vitagraph....Truth About Wives ..... Piccadilly, 11
Fox....The Silent Command ..... Oxford St. P.H., 11
Wardour....Broadway Madonna ..... Futurist, 11-15

LIVERPOOL.

MONDAY, OCTOBER 22.
Fox....St. Elmo Murray ..... Futurist, 11
TUESDAY, OCTOBER 23.
Fox....Romance Land ..... Futurist, 11
Ideal....Boden's Boy ..... Palais de Luxe, 11-15
Wardour....Passions of Araby ..... Scala, 11-15
WEDNESDAY, OCTOBER 24.
General....For You, My Boy ..... Prince of Wales', 11
Vitagraph....Truth About Wives ..... Scala, 11
Gaumont....Ziska ..... Own Theatre, 11 & 2-30
European....Sawdust—Shootin' for Love ..... Futurist, 11-15
THURSDAY, OCTOBER 25.
F.B.O.....Rags to Riches ..... Futurist, 11
Wardour....Broadway Madonna ..... Scala, 11-15
FRIDAY, OCTOBER 26.
Granger....Tales of Hoffmann ..... Futurist, 11
Famous-Lasky....The Impossible Mrs. Bellew ..... Scala, 11
A.F.N.....Penrod and Sam ..... Prince of Wales', 11
Fuller....The Third Richard Talmadge Production .. Palais de Luxe, 11

SHEFFIELD.

MONDAY, OCTOBER 22.
A.F.N.....Chastity ..... Grand, 11-15
TUESDAY, OCTOBER 23.
Walturdaw....Has the World Gone Mad? ..... Picture Palace, 11
Gaumont....Squibs, M.P. ..... Albert Hall, 11
Fox....St. Elmo Murray ..... Cinema House, 11
WEDNESDAY, OCTOBER 24.
Granger....Tales of Hoffmann ..... Cinema House, 11
Famous-Lasky....The Impossible Mrs. Bellew ..... Picture Palace, 11
THURSDAY, OCTOBER 25.
New Century....John Peel ..... Albert Hall
FRIDAY, OCTOBER 26.
Gaumont....Lights of London ..... Albert Hall, 11
Fuller....The Ladder of Death ..... Electra Palace, 11
Fox....Romance Land ..... Cinema House, 11

BIRMINGHAM.

SUNDAY, OCTOBER 21
Jury....Ambrose Applejohn's Adventure ..... Futurist, 3
A.F.N.....Chastity ..... Own Theatre, 7
Pathe....Lady of Monsoreau ..... Picture House, 7
European....Sawdust—Shootin' for Love ..... Regent Hall, 7
MONDAY, OCTOBER 22.
Wardour....Can a Woman Love Twice? ..... Picture House, 11
TUESDAY, OCTOBER 23.
Vitagraph....Darling of the Rich ..... Futurist, 11
Fox....Does It Pay? ..... Picture House, 11
A.F.N.....Chastity ..... Own Theatre, 11 & 3
Gaumont....Everything for Sale ..... Own Theatre, 11-15 & 2-30
WEDNESDAY, OCTOBER 24.
Granger....Tales of Hoffmann ..... Scala, 11
W. & F.....Conquering the Woman ..... Futurist, 11-15
FRIDAY, OCTOBER 26.
Famous-Lasky....The Impossible Mrs. Bellew ..... Futurist, 11
Fox....The Buster ..... Scala, 11

LEEDS.

MONDAY, OCTOBER 22.
W. & F.....Is Divorce a Failure? ..... Kinema Exchange, 2
TUESDAY, OCTOBER 23.
Famous-Lasky....The Impossible Mrs. Bellew .. Kinema Exchange, 10-30
Granger....Tales of Hoffmann ..... Majestic, 11
Fox....The Buster ..... Kinema Exchange, 11-40
Granger....Tales of Hoffmann ..... Kinema Exchange, 3-15
WEDNESDAY, OCTOBER 24.
Fox....St. Elmo Murray ..... Kinema Exchange, 11
B.E.F.....Don't Marry for Money ..... Majestic, 11
Wardour....Can a Woman Love Twice? ..... Kinema Exchange, 11-40
Fuller....The Ladder of Death ..... Kinema Exchange, 2-15
THURSDAY, OCTOBER 25.
A.F.N.....Chastity ..... Own Theatre, 11-15 & 2-30
FRIDAY, OCTOBER 26.
Artistic....Three W. W. Jacobs ..... Kinema Exchange, 10-45
Jury....Ambrose Applejohn's Adventure ..... Majestic, 11
Wardour....Passions of Araby ..... Kinema Exchange, 2-15
Western Import....Notoriety—Shipwrecked .... Kinema Exchange, 3-15

CARDIFF

TUESDAY, OCTOBER 23.
Wardour....In the Name of the Law ..... Kinema Exchange, 12-15
Fox....Madness of Youth ..... Kinema Exchange, 12-15
Gaumont....Ziska ..... Own Theatre, 3
Phillips....Living Lies ..... Kinema Exchange, 3
WEDNESDAY, OCTOBER 24.
Fox....Does It Pay? ..... Cardiff Kinema, 11
FRIDAY, OCTOBER 26.
Famous-Lasky....Glimpses of the Moon ..... Own Theatre, 11
Vitagraph....Darling of the Rich ..... Park Hall, 11-15
Goldwyn....Red Lights ..... Pavilion Cinema, 11-15
Jury....Ambrose Applejohn's Adventure ..... Capitol, 11-30
Pathe....The Folly of Youth ..... Kinema Exchange, 12
Wardour....Can a Woman Love Twice? ..... Kinema Exchange, 12-15

NEWCASTLE.

TUESDAY, OCTOBER 23.
Fox....Without Compromise ..... Picture House, 11
Wardour....Divorce ..... New Pavilion, 11-15
Gaumont....Ziska ..... Own Theatre, 11-15 & 2-15
European....A Chapter in Her Life ..... Stoll & O.T., 11-15 & 2-30
A.F.N.....The Age of Desire ..... Own Theatre, 11-15 & 2-30
WEDNESDAY, OCTOBER 24.
Goldwyn....Red Lights ..... Westgate P.H., 11
Jury....Ambrose Applejohn's Adventure ..... Picture House, 11
W. & F.....Is Divorce a Failure? ..... New Pavilion, 11-15
European....Don Quickshot of the Rio Grande ..... O.T., 11-15 & 2-30
European....Railroaded ..... Own Theatre, 11-15 & 2-30
THURSDAY, OCTOBER 25.
F.B.O.....Love is an Awful Thing .. .. New Pavilion, 11-15
Granger....Tales of Hoffmann ..... Empire, 11-15
FRIDAY, OCTOBER 26.
Famous-Lasky....Glimpses of the Moon ..... Stoll, 11
Fox....Madness of Youth ..... Picture House, 11
Vitagraph....Pioneer Trails ..... Westgate P.H., 11-15 & 2-30
Wardour....In the Name of the Law ..... New Pavilion, 11-15

GLASGOW.

MONDAY, OCTOBER 22.
Fox....The Avalanche ..... Cinema House, 11
Bendon....The Unknown—Mamma's Boy ..... Scala, 11
Gaumont....Everything for Sale ..... Own Theatre, 11 & 2-30
TUESDAY, OCTOBER 23.
Vitagraph....Pioneer Trails ..... Cinema House, 11
F.B.O.....Love is an Awful Thing ..... Scala, 11
Wardour....Crashin' Thru' ..... Own Theatre, 11 & 2-30
Gaumont....Everything for Sale ..... Own Theatre, 11 & 2-30
WEDNESDAY, OCTOBER 24.
Famous-Lasky....Glimpses of the Moon ..... Scala, 11
Fox....Without Compromise ..... Cinema House, 11
Gaumont....Everything for Sale ..... Own Theatre, 11 & 2-30
FRIDAY, OCTOBER 26.
A.F.N.....The Age of Desire ..... Own Theatre, 11

NOTTINGHAM.

TUESDAY, OCTOBER 23.
Famous-Lasky....Glimpses of the Moon ..... Scala, 11
A.F.N.....Chastity ..... Mechanics' Hall, 11-15
WEDNESDAY, OCTOBER 24.
Granger....Memoirs of a Monk ..... Elite, 11
Gaumont....Everything for Sale ..... Scala, 11
Fox....The Buster ..... Picture House, 11
FRIDAY, OCTOBER 26.
Pathe....Folly of Youth ..... Elite, 11
Fox....St. Elmo Murray ..... Picture House, 11
W. & F.....Conquering the Woman ..... Scala, 11-15

BRISTOL.

SUNDAY, OCTOBER 21.
A.F.N.....Penrod and Sam ..... Own Theatre, 3
WEDNESDAY, OCTOBER 24.
Fox....Madness of Youth—Alaskan Honeymoon .... Cinema House, 11
A.F.N.....Penrod and Sam ..... Own Theatre, 11 & 2-30
FRIDAY, OCTOBER 26.
Fox....Does It Pay? ..... Cinema House, 11
Gaumont....Ziska ..... Own Theatre, 11-15 & 3

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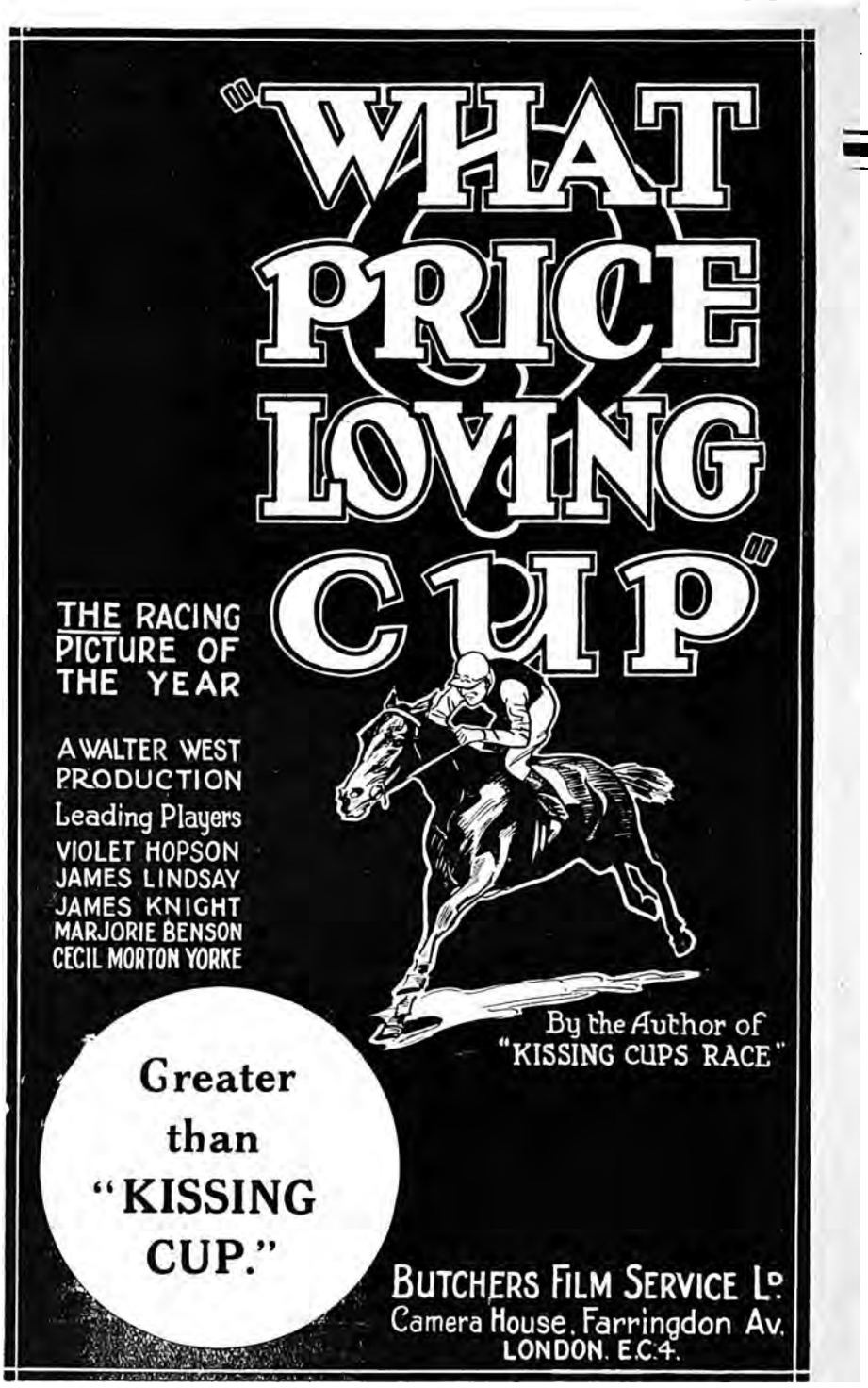
MARJORIE BENSON
Rides
'LOVING CUP'

Although prevented from taking part in the much-discussed Newmarket Town Plate last week, Marjorie Benson rides the race of her life in this picture—and gives us the greatest racing thrill we've yet seen!



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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London." MANCHESTER Phone: City, 5207.

No. 519. SATURDAY, OCTOBER 20, 1923. SIXPENCE

A Step Forward

FROM time to time in the life of a journal there come moments when all concerned with its best interests are conscious of a step having been taken which deserves more than a passing reference, and hold and express too, the wish that its many readers may share the satisfaction of those who control its policy and serve the interests of the particular public for which it caters. The readers of the FILM RENTER have, in the past, borne such eloquent witness to their warm interest in our pages by letters of keen appreciation of the attitude of our Journal on many important questions that it becomes a duty to devote a foremost position in its pages to the utterance of gratification, that a man of such learning, ability, and experience as the Rt. Hon. Lord Gorell has consented to join the Board of the FILM RENTER and become its vice-chairman.

Lord Gorell brings to the government of affairs of our paper, and to its general administration, a trained mind and a scholarly habit which are the result of a natural gift developed in centres of culture and among associations which make for the development of wide vision and of personal service. An Oxford graduate, with the prestige and distinction that Balliol College confers, he has since his graduate days passed from one position to another with credit to himself and profit to the public, to which he has devoted his abilities. The study of Law and his call to the Bar found opportunities for his precision of mind and speech, while later his association with the *Times* and his editorship of its Educational Supplement gave him opportunities of using his influence along those lines which statesmen since have declared to be so essential to the nation's success. Later, as Deputy Director of Staff Duties in the Education Department at the War Office, he had the problem before him of the education of the soldier in the ranks, and it was while carrying out these duties that the importance of the film as a means of educating men in the quickest possible time was first impressed upon his mind, to leave a conviction that could not be removed.

Other positions which he has filled with ability and distinction are those of Chairman of the Imperial Education Committee, Hon. Treasurer of the World Association for Adult Education, member of the Consultative Committee of the Board of Education, and during the present year he has been called to undertake the Chairmanship of the Cinematograph Committee of the Imperial Educational Conference, a body which, for the first time in history, will set itself to the task of finding out the part which the educationist wishes the film to play in education, and what the film producer can do to satisfy that need.

In his speech at the dinner at the Royal Automobile Club, reported on another page, Lord Gorell showed himself a real advocate of the film as a means of entertainment and instruction, and one might wish that the superior folk who sneer at its possibilities might read that speech and reconsider their own slighting utterances. Frankly, and sincerely, Lord Gorell gave his reasons for his association with the industry, and claimed his act of joining the Board of the FILM RENTER as a proof of his desire to understand the film industry as a whole, and not merely to approach it from one of its sides.

Too many educated men have been content in the past to stand at a distance, and with a limited knowledge of the industry, and with no wish to understand, hurl at the film criticisms of a more or less violent nature, which lose in their effectiveness, except with the unthinking, owing to their general lack of appreciation of the screen's necessary limitations and the technique peculiar to the method of presenting facts and fiction by means of the kinematograph.

In his speech on Thursday last Lord Gorell said he had become convinced of the usefulness of the film industry, and did not wish to be in an extraneous position. It seemed to him that a paper dealt with the whole of the industry and not with a part, and having been connected with the *Times* one did obtain an idea of the power of the Press. Again he spoke of a further interest which he had in the film as being dominantly educational. There were some educational people, he said, who had spoken of the film as a new-fangled fad—it was not a fad, but those who advocated its use in education must be careful not to overstress its possibilities in the present stage of education. These utterances of Lord Gorell prove the great worth of his association with the industry through the FILM RENTER, and augur well for the deliberations of the Committee of the Imperial Education Conference, over which he has been called to preside. Once again the FILM RENTER declares its gratification at having as its vice-chairman so sincere and gifted a man.

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By the W

A Weekly On Trade

THE speeches delivered at the dinner given by the directors of the FILM RENTER on Thursday week, when Lord Gorell was welcomed as the new vice-chairman of the company, and *bon voyage* was wished to Mr. E. W. Fredman just previous to his sailing for America, were of a quality that one might often wish could be repeated at similar functions, both within and without the trade. Both in style and matter they were tip-top, and varied considerably in their content. Lord Gorell in particular gave a speech which was full of quiet dignity, and one could wish that it might be read by those critics of the film who take a highbrow attitude towards it, for it gave the attitude of a friendly, scholarly man, who admitted the greatness and the usefulness of the film in its various aspects. Mr. J. C. Graham, of Famous-Lasky, also spoke with convincing commonsense, and endeavoured to place before his British hearers the question of the British film as it appeared to film personalities in New York. These two speeches were the outstanding feature of an evening where the whole of the oratory, especially that of Mr. Fredman, reached a high standard of enthusiasm and style. As will be noted from the names of the guests appearing on another page, this function was an important one, gathering, as it did, most of the important personality in the film industry.

THE Problem for the Trade.

MR. ALFRED LEVER and the exhibitors at Leeds had a heart-to-heart talk at the Stoll luncheon held in that town last week to celebrate the showing of "Young Lochinvar." The problem discussed ran something like this: the public are clamouring for better pictures, while the exhibitors are demanding lower prices—how are the manufacturers and the producers to satisfy both parties? Mr. Lever took the gathering into his confidence in regard to the economics of some of Stoll's recent productions, and quoted some really staggering figures. Miss Betty Compson, for instance, stipulates for a six weeks' fee of £750 per week, and threatens to flit back across the ocean directly any lesser sum is suggested. That engagement concluded, she asks a higher figure still for the next production, and is turned down in favour of an artiste whom, we presume, did not make such extravagant demands. Certain screen performers are in great request, said Mr. Lever in effect, the public insists on seeing them in preference to others, and, knowing this, the performers in question can stand out for—and obtain—these gigantic salaries, which eventually have to be got back from the public through the exhibitors—or the producing end fails and is put out of business. The public will not pay any more, says the exhibitor; the artistes will not accept any less, says the manufacturer. How, then, is film hire to be reduced?

Stars, Salaries, and Stories.

IT is a formidable problem—something akin to that of the irresistible force and the immovable object. It has been described as the vicious circle of the trade—though many exhibitors, and renters, too, are beginning to see in it not so much a circle as a dead-end. With every sympathy for British producers who are occasionally forced to make a splash with big American stars in order to stimulate interest in native productions, there is plainly a limit to the yielding capacity of the British kinema. A system of sharing terms might, in some cases, regulate the relationship of the exhibitor and the renter on a more amicable basis. It would not get rid of this Frankenstein monster represented by the stupendous salaries exacted by some artistes, which are a first cost on the films, and which are not seldom found to be out of all proportion to the drawing power of the films when they are shown. A way out seems to be indicated by the line taken by Stoll's themselves when it became a question of continuing to engage a lady who wanted too much or signing on someone else at a more reasonable figure. The cry of "Film prices must come down" will ultimately have to be re-echoed in the studios where the initial costs are incurred. . . . . And, after all, is there such an amazing difference between the weight of £.s.d. the public are prepared to put down to see the reputed high-salaried stars and that which is forthcoming for many of equal charm but a lower financial quotation? We doubt it. The picture theatre will not be in a healthy condition, either financially or artistically, till we concentrate less on boosting the fabulously-remunerated actor and actress and more on the quality of the story in which they act.

Kinema Candidates for November Elections: an Anachronism.

THE kinema trade is well represented again this year in the number of candidates it is putting forward for the November municipal elections. As usual, too, of course, they are of all shades of political complexion. Party politics—in the national sense—still plays a great part in these purely civic contests, and we suppose it is as true as ever that Conservatives tend to be what are called "Municipal Reformers," while Liberals tie on themselves the label of the "Progressives." Neither appellation has much meaning or applicability when it comes down to the actual work of the various Corporations and Councils; but both are hallowed by tradition, and will probably last till something better is discovered. One old tag, however, might very well be buried in oblivion. It never had much connection with local government, and it has none at all to-day. We refer to the term "Unionist." Mr. E. Hewitson, the vice-president of the Birmingham C.E.A., is, we see, standing for one of the Birmingham wards as a "Unionist," and though we wish him all success as an honoured member of the trade, we do not understand what this particular specimen of nomenclature can possibly mean in relation to municipal politics—especially as it has now ceased to have any meaning in Imperial politics. The time may not yet have arrived when exhibitors could stand boldly at these elections as champions of the picture theatre against all aggressors. But the entertainment of the people is, at least, a live issue in the Borough Council Chamber, and is likely to become more so. "Unionism," on the other hand, has there no relevance or vitality at all.

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ay Notes.

Causerie Topics.

Wire Entanglements.

ONCE again Mr. E. A. Baughan, the film critic of the "Daily News," has contributed to that paper an article which reveals him as a critic with the best interests of the film at heart, and although his article, printed last Monday, has for its heading "Tampering With the Classics," he goes on to speak of some problems of production which are wider than the limit his title would impose. He expresses his confidence that there are plenty of young, active brains, plenty of artistic tastes and keen perceptions, and a good standard of general culture in the film industry, but he believes that these are hampered by what he calls "wire entanglements." Of these entanglements he places the greatest as that of the fear of the public.

What Does the Public Want?

HE recognises that the film must appeal to a wide public, and that until special films can be made for special publics, moving pictures as an art must be somewhat hampered. But he suggests that the public taste in films has been miscalculated, and blames exhibitors in part for this. He says: "Perhaps not unnaturally they take it for granted that because their public has always liked a certain kind of picture they will not care for other kinds. What the exhibitors fancy their public wants reacts on the financial side of the making of pictures. That, again, affects the scenario writers, the producers, and, to some extent, the players. No one has a free hand in the making of pictures—they are the result of the collective wisdom of a committee of which the financial man of the studio is the chairman." Further, Mr. Baughan expresses his belief that no work of art can be produced in such conditions, and pleads that, provided an efficient brain and a high standard of taste is obtainable in one man, this man should have a free hand to produce what his culture dictates.

A Producer's Position.

THIS point was emphasised by Mr. Rex Ingram, the famous producer of "The Four Horsemen," at the luncheon to the trade Press given on Wednesday last. Mr. Ingram gave many instances of the hampering of his genius by those men in the film industry who wanted to chain the film to standards of an earlier period in film making, and he confessed himself unable to be bound by such restrictions. This has accounted for the young producer coming over to England and shooting his interiors in a London studio. His exteriors are to be taken on the Continent and in Egypt, but he feels that his sojourn in England may leave him free to express himself in the best possible manner. Mr. Ingram is a Britisher, with that touch of romance and rebellion which every Britisher has, and it would seem that the desire of some producing companies to have an eye continually on the pay-box has limited his opportunities in the past.

What is in a Name

IT is not an easy job to hit on both a new and an attractive name for a kinema. Most of the familiar and commonplace titles have been served up *ad lib*, and, in some cases, *ad nauseam*. The "Palaces" and the "Princes," the "Coliseums" and the "Coronets," and a score of others are safe, though hackneyed, signs; they do not appeal very much to the imagination. For humorous purposes the "Majestic" (when attached to a poky building in a back street) is not bad, while the "Capitol" (often a converted mission hall holding a hundred and fifty) is also a worthy effort of its kind. But there is not much real originality in these names, however inappropriate they may be. We are badly in need of something fresh in the way of titles for our picture theatres. That is why we welcome and applaud a newcomer in the Midlands which rejoices in the name of the "Delicia." This conjures up visions of sweetness and joy, cosiness and content, which are calculated to ensure its success from the start. Now who will come along with the "Recherche"? It would be a change, at any rate, from the "De Luxe," though perhaps not quite so easy to pronounce.

Studio Stedfastness.

THE inaugural dinner of the Kinema Art Group of the Faculty of Arts was remarkable for a strikingly sincere pronouncement from George Pearson. I have rarely heard a public utterance given with more forcefulness than that to which members of the Faculty and the film industry listened at the Criterion Restaurant last Sunday. The theme of his message was unity. Unity between scenarist and producer, unity between cameraman and studio carpenter, unity between every unit connected with film production, and all directed towards one object—art in the motion picture. Mr. Pearson outlined how necessary it was for all branches of the industry, from scenarist to film printer, to co-operate to this end, and it is apparent that the most retiring of men owes his position as Britain's foremost producer to the fact that he puts into practice, as far as in him lies, the precepts which he so ardently preached. Mr. Pearson's speech is one that I should like to see in print in the office of every single person connected with the motion picture industry in the country. Possibly it contains much that is altruistic, but with business so essentially material, as it is, a little of the idealistic is all the more welcome.

Hepworth's a Film Week Certainty.

HEPWORTH'S are certainly to be commiserated upon the fate which has held up the production of "Comin' Thro' the Rye," the picture which they hoped to have ready for the November trade show of British films for release during the Great British Film Weeks period. Unfortunately, Shayle Gordon's illness has set back the production, and although I gathered at the moment of going to press that he was making good progress, it is not absolutely certain that he will be sufficiently well to complete the picture in time for November 13. Whether this is so or not, Hepworth's will not be unrepresented. It is certain that Hepworth's will have a picture for show on November 13 at the Scala, and should the screening of "Comin' Thro' the Rye" be impossible, exhibitors will be treated to something in the nature of a pleasant surprise in its stead.

Tatler

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BON VOYAGE TO "FI

Distinguished Company Representin

STRIKING SPEECHES BY LORD

THE EDITOR

DINNER
held by the
DIRECTORS OF
THE FILM RENTER &
MOVING PICTURE NEWS
Oct. 11, 1923
at the
ROYAL AUTOMOBILE
CLUB
TO MEET the New
VICE-CHAIRMAN
of the Company, The
Rt. Hon. LORD GORELL
and to
WISH BON VOYAGE
to THE EDITOR,
ERNEST W. FREDMAN
on his
ANNUAL TRIP TO
AMERICA

Chairman:
F. NORMAN-WRIGHT.

(The above is a facsimile of the cover of the menu at the "Film Renter" Dinner)

THE esteem in which the Editor of the FILM RENTER is held was strongly evidenced on Thursday of last week, when a representative gathering of film personalities and eminent men gathered in the Great Gallery of the Royal Automobile Club to meet Lord Gorell, the new vice-chairman of the company publishing the FILM RENTER, and to wish *bon voyage* to its genial and popular Editor, who, as stated in last week's issue of this paper, is proceeding to America to act as a kind of ambassador in film matters there, to discover the true facts concerning the possibilities of British films in the States, and to mark the altered conditions of the industry since he was over there in 1920.

At a large horseshoe table there sat down to dinner upwards of sixty guests, representative of the industry in its various aspects. The Chairman of the FILM RENTER (Mr. F. Norman-Wright) presided, and the principal guests of the evening were Lord Gorell and Mr. E. W. Fredman, Sir Edward Marshall Hall, Sir Sidney Low, Mr. J. C. Graham, Mr. Jeffrey Bernerd, Colonel Bromhead, Mr. Hepworth, Mr. Reginald Bromhead, Colonel Browne, Mr. Scott Dennington, the Hon. C. W. Noxon, Captain Victor Gordon, Major MacLean, Mr. Edgar Whiteley, Mr. Low Warren, Captain Warren, Mr. Ralph Pugh, Mr. Harry and Mr. S. Rowson, Mr. G. A. Atkinson, Mr. Godal, Major King, Mr. C. M. Woolf, Mr. Silverstone, Mr. Bernstein, Mr. Phillipson, Mr. Horace Judge, and many other of the most important men in the industry.

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LM RENTER'S" EDITOR

g Film Industry Meet at Dinner

GORELL and Mr. J. C. GRAHAM

Justice having been done to a most excellent dinner, and the loyal toast duly honoured, the Chairman rose to propose the toast of "Lord Gorell," the new vice-chairman of the Film Renter, and in a brief speech expressed his pride in having been able to persuade Lord Gorell, a man of such high attainments, to enter the film industry. He was sure that he would be a great asset.

An Enthusiastic Industry.

Responding to the toast, Lord Gorell began by saying that a friend of his who heard of his association with the industry said, "You are in the toils," and he wished to say something of why he had associated himself with it. He had interested himself in the industry for some time past. At one time he was trying to help forward the education of the British soldier. It became obvious that it had to be done in the shortest space of time, and the educational organisation with which he was connected got together the first collection of educational films for the purpose of entertaining and instructing the British soldier. That experience was his first eye-opener, and he felt that anyone who had to assist in the training of the youth of this country could not fail to be struck by the enormous possibilities of the film. The chairman had spoken of the indiscretions with which the industry was reproached, but the industry was young, and while youth was sometimes guilty of indiscretions, it had, too, the virtues of enthusiasm, and the industry ought to be commended for its enthusiasm. The Elizabethan era saw the development of the stage, and later came the novel: both of them had exercised an influence upon the life of the community which could not be calculated, and he believed that the film would similarly affect profoundly every mind in every age, and for that reason he had become interested in it.

Continuing, Lord Gorell said that he had been asked by men of influence if it was not unwise for him, holding the position he did as the chairman of the Cinematograph Committee of the Imperial Educational Conference, to associate himself with the industry. He could not see that the step he had taken jeopardised his impartiality. He had become convinced of the usefulness of the film industry, and did not wish to be in an extraneous position. It seemed to him that a paper dealt with the whole of the industry, and not with a part, and having been connected with the "Times," one did obtain an idea of the power of the Press. His connection with the paper gave him an opportunity of meeting Will Hays, and he had been struck by that gentleman's courtesy and ability, as well as by his statement that he supported equality of opportunity in films, whether American or British.

Proceeding to speak of British films, Lord Gorell went on to remark upon the British characteristic of remaining in any particular field into which it had entered. "The British nation has been perfectly consistent in matters commercial and political. It has ever been the last in the field, but it has stayed the longest." This was seen in colonial enterprise and in commerce in the pre-eminence of the British motor-car in the world to-day. A further interest which he had in the film was dominantly educational. There were some educational people who had spoken of the film as a new-fangled fad; it was not a fad, but those who advocated its use in education must be careful not to overstress its possibilities in the present stage of education. At the middle of the month the Committee of the Imperial Educational Conference would meet—a large body of educationalists and producers—to thrash out what the educationists wanted and what the producers could give. Finally, there must be the idea of rendering a service to the community. This was consistent with making a living out of it. Henry Ford, for instance, had done a great service to the community by providing it with cheap motor cars. He had also made a considerable fortune.

Robert Browning had written a line which ran: "O, make us happy and you make us glad." The film gave opportunities for recreation, enjoyment, and instruction, and by its means people should be given an education which would help them to make the best of their lives. (Loud applause.)

Sir Edward Marshall Hall, K.C., who followed, was in brisk after-dinner vein, and regaled the gathering with many legal experiences, using them as pegs upon which to hang his remarks. He closed with a very impressive appeal to use the screens for the purpose of uplifting the morale of the people, and uttered a strong denunciation of those who might be tempted to use them for evil.

The Editor's Mission in America.

The Chairman next called upon the guests to drink *bon voyage* to the Editor of the Film Renter, in a short speech in which he spoke of the services of Mr. Fredman to the industry and his eminence as a film journalist. He reminded his hearers of Mr. Fredman's journey to America three years ago, and spoke of his present purpose to exchange ideas with the leaders of the industry over there, and to endeavour to secure proper consideration for the British film in America. We had men in this country whose work was worthy of consideration in America. America had an affection for this country as the mother country, and had been ready to support her except in the matter of taking her pictures. Fredman was going seriously into the matter, and he was assured of a warm welcome from the industrial heads in the States.

Great enthusiasm greeted the pledging of this toast and continued for some time. At its close Mr. Fredman rose and tendered his hearty thanks for the expression of goodwill from such a representative gathering.

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BON VOYAGE TO "FILM RENTER'S" EDITOR—*Continued.*

"In an industry like ours," he began, "the trade Press cannot lag behind. The mere chronicling of news does not seem sufficient for a newspaper to do in the film industry, and it should be its duty to do its best to open up the trade of the world." He was going to America not to think about graft in the studio and such like things. He was going to confer with the heads of the industry, and see if British films could not take their place upon American screens, and thus help British productions forward. But British films would never break into America by the process of slanging the industry over there. He found on his visit three years ago that British films were not being shown because they had not an international appeal, but the last three years had seen a great alteration in our methods of production, so that they were now the equal of the best American films. The leaders of the American film industry were not hostile, but we had to reach the American public, and the only way was to get a better understanding with the American Press and to show such leaders of the industry as Zukor, Fox, and others that our own films were worthy of their earnest consideration. We were producing films in Great Britain to-day which were worthy to compare with the world's best. British films had a great future, and on February 4 and onward we had coming the Great British Film Weeks. Shortly there would be a period of trade shows of British films, the like of which had never been seen before, and the production of these pictures should make the path easier than it had been in the past.

There was yet another thing. In the American "Motion Picture News" there had appeared an attack upon the British film industry of a particularly violent kind. He was going to America, and that attack could be answered upon American soil. He would close by referring to the appeal of Will Hays, that the trade Press should take its part in defending and upholding the industry. He was accepting the challenge, and he hoped to be able to announce upon his return that he had been able to make the path easier for British films to be shown in America. (Loud and prolonged applause.)

The American Point of View.

All those who know J. C. Graham, managing director of Famous-Lasky, know how he can bring to the discussion of a problem a shrewd and most helpful contribution. On Thursday he was at his best, and his brief speech was packed full of the soundest common sense. He began by appealing to his hearers to imagine themselves not in London, but New York, and to make an endeavour to look at things from an American point of view. He had spent seven years in this country, and they had been seven of the happiest years of his life, but as an American standing in New York he visualised the situation differently. The British industry had laboured under great difficulties, but the way to overcome the difficulties of getting into the American market was for British firms to set up their own distributing organisation in America. Hitherto they had only thought of selling pictures. Why? Competition was the life of trade, and he was sure that the American public would welcome British pictures properly produced and introduced. The distributing unit, he suggested, would cost them something, and their money would not all come back immediately. Again, they must not attempt to set it up in a back alley. A difficulty which had been in the way of British producers taking their pictures to America was that usually pictures were sold in America with world rights, while the films brought over by British firms had not that advantage, as the film had already had the British market rights subtracted.

Turning at the close of his speech to the reason of their gathering there that evening, Mr. Graham spoke of Mr. E. W. Fredman as "a worthy representative of your industry," and wished him *bon voyage*. His criticism of film trade papers in Great Britain, he said, was that as their area covered was less than in America, they had less news, and made up that lack by inventing arguments instead of news. Exhibitors imagined all sorts of crazy ideas, and this led to antagonisms.

A "Big Backing" Required.

Sir Sidney Low having spoken principally on the need of British films setting forth the patriotic point of view, Lieut.-Col. Bromhead addressed himself at once to the difficulty of getting British films into America, and stated that the heads of the big distributing concerns in the States were not interested in British films, being full up with their own material, and unless the film offered them was overwhelmingly superior to their own product it had a very small chance. Such a scheme as had been outlined by Mr. Graham would require a big backing. He wished to emphasise the fact that it was not so easy to walk into New York with a film and dispose of it successfully as it was in the City of London.

Mr. R. C. Bromhead having wished Mr. Fredman *bon voyage* on behalf of the K.R.S. and success to his mission, Mr. Cecil Hepworth added his testimony to that of those who had spoken before. He declared that the year 1923 would be noted for two things, that British films had come into their own, and that America was very short of bananas. If the mission of Mr. Fredman were successful, America would no longer be able to say, "We have no British films." He wanted British films to be redolent of the British spirit, and not mere copyist productions. Music was international, and appealed to people outside the country of its origin, but it also expressed the spirit of the country whence it came.

Mr. G. A. Atkinson, of the "Daily Express," having spoken of Mr. Fredman as an accession of strength to the industry by his outspoken advocacy of British films, Lord Gorell proposed a vote of thanks to the chairman, whom he complimented upon his business acumen, his integrity (without which business acumen was apt to go astray), and his sense of humour. It was this that commended the chairman to him and made him glad to be associated with him. Mr. E. W. Fredman also testified to the ability of the chairman, and said that it was due to him in great measure that the FILM RENTER had been so successful.

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Fair Play for British Film Week!

Outline of Stoll Program at Interesting Leeds Discussion.

From our Leeds Correspondent

BRITISH films and the British Film Week arrangements came up for discussion at the luncheon given by the Stoll Film Company after the trade show of "Young Lochinvar" at Leeds, referred to on another page.

America's Long Start.

After referring in detail to the latest program of big pictures which Stoll's were offering to exhibitors, Mr. Alfred Lever, general manager of the company, turned to the subject of British Film Week, which would be celebrated in Yorkshire commencing February 18 next. "It would be a crime," he said, "for British exhibitors to show American films that week. He had no wish to decry American pictures. They owed their knowledge of British production to America. But they must remember, of course, that America had five years' start during the war. American firms were anxious to do all they could in connection with the campaign, and their representatives had declared willingness to transfer dates by desire and branch managers would accordingly carry this out."

Gigantic Advertising.

It was Stoll's intention to advertise extensively, both in the London Press with big circulations and also in provincial papers. A whole page of the "Daily Mail" at £1,250 for the day was to be given to the George Robey films, and they thought it a good proposition. It remained for exhibitors to do their part.

No West End Presentations.

Mr. Lever said the Stoll Company had definitely pledged itself not to indulge in extensive presentation of pictures in the West End of London. (Hear, hear.) One or two films so presented had proved successes, but the majority had entailed heavy losses which had to be covered on the film hire. They would strive to avoid this unless absolutely compelled to copy American methods. They preferred to spend money on the production, which was as good as giving it to the exhibitor. He was speaking for British films generally in asking for fair play. Twelve years ago he admitted, when he saw the name of a well-known British producer on the screen he thought it time to go home; now it was different and he only asked for British films to be treated on their merits.

An Exhibitor's Tip.

Jack Tidswell expressed pleasure at the fact that Stoll's were going to devote their films to legitimate kinemas, and further, discussing their recent productions, he declared that contrary to most opinions he thought the "Indian Love Lyrics" was going to be one of Stoll's biggest, and he tipped "The Royal Oak" as beating everything else.

Wanted: Substitute for "The Four Horsemen."

Mr. T. Holmes, of Bradford, referring to the British Film Week, raised an important point. "There were," he said, "six first-run houses in Bradford. Where the sixty-odd films that outside theatres wanted were coming from was what small exhibitors would be pleased to know."

Mr. Lever mentioned that the C.E.A. had withdrawn the banning clause for the week, but Mr. Holmes's point would be brought to the notice of the Film Week organisers and the Stoll Company would do the best they could for him.

Mr. Holmes: "I have the best film of the lot booked during the week now arranged in 'The Four Horsemen,' and you will have to offer me something good to take its place."

The Importance of British Productions

"Vital to the English Speaking Colonies"

MR. H. VICTOR DAVIS and Lieut.-Colonel A. C. Bromhead were present at the recent meeting of the London C.E.A., and were welcomed by the Chairman, who stated that these gentlemen had come to address the members on "The Great British Film Week."

Mr. Davis, in thanking the members for permitting him to address them, stated that as a result of a deputation from the British Film League to the General Council of the C.E.A., a Joint Committee was formed for the purpose of making the British Film Week an unqualified success. It was, indeed, encouraging that H.R.H. the Prince of Wales had consented to assist in furthering the efforts of British production, and he felt sure that with such support British films would be a great attraction. He had had the privilege of recently addressing meetings in Manchester, Liverpool, Leeds and Bristol, and received the hearty support of exhibitors in these branches. It had been agreed that both exhibitor and renter would contribute five per cent. of the hiring fee of each film towards publicity, which money would be used solely for local needs, and in view of the fact that producers were using every effort to make the best films possible and that there would be a plentiful supply of same, he felt he was correct in anticipating that the hiring fees would be reasonable. He drew attention to the fact that 85 per cent. of the films shown were American productions, and that in this country there was a wealth of screen representation which was as yet untouched. There was, indeed, room for the production of films depicting British home life, British characteristics and British ideals, and such productions must certainly bring about that necessary revival of interest in the kinema. Everything possible would be done to create the interest of the

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THE IMPORTANCE OF BRITISH PRODUCTIONS.—*Continued.*

public in British productions, and all that was necessary was for the producer to have the backing of the exhibitors of the country. The British Film League was ready to give all means of Press publicity, and he appealed to the members to give their hearty support to this worthy object.

Lieut.-Colonel A. C. Bromhead intimated that he would be pleased to answer any questions and straighten out any difficulties.

Major A. J. Gale, in supporting, urged that it was vital to the English speaking colonies that British productions should go forward, and Mr. F. R. Goodwin, in supporting, called for a free supply of films.

Mr. Matt Raymond stated that the British Film Week had his fullest sympathy and support, but if the promised productions were not up to anticipation, a comparison would again be invited, and for this reason he would prefer to see the films first.

Lieut.-Colonel Bromhead replied to the effect that a bulletin, issued by the British Film League, would shortly be in the hands of exhibitors, and a series of trade shows, to be held shortly, would enable exhibitors to judge the films.

Upon Mr. Sidney L. Bernstein inquiring what films would be available for the second and third-run man, Lieut.-Colonel Bromhead said that many firms were releasing British productions ahead of the British Film Week, and these films would be available.

Mr. H. Victor Davis, in reply to a question, said that American houses had promised to give every consideration to exhibitors desirous of changing dates to enable them to fall in with the scheme.

It was thereupon moved, seconded, and carried with enthusiasm:

"That members of the branch be urged to do all possible to assist 'The Great British Film Week.'"

WHY THE BRISTOL C.E.A. MEETING WAS POSTPONED.

AFTER due consideration the Chairman and Committee of the Bristol and West of England Branch of the C.E.A. have decided to postpone the October meeting of the branch for one week to enable Messrs. Gaumont to trade show "The Lights of London." This concession has been made owing to the discovery that the only date on which a copy of this film was available for showing in Bristol happened to be the date on which the C.E.A. Branch held its monthly meeting. To transfer the date of the show meant at least a month's delay before local exhibitors would be able to see the film, and as the subject is one intended for the British Film Week, Messrs. Gaumont approached the Branch Chairman to see if it were possible to postpone the meeting. The matter was carefully considered by the Branch Committee, and it was decided to grant the request, as it was felt that members would wish to do everything possible to help the British Film Week. The Committee are, however, anxious that it should be known that this is an exceptional case, which must not be taken as a precedent, and in notifying Messrs. Gaumont of the decision arrived at, the Branch Chairman emphasised this point.

E. J. Jennings, manager of Gaumont's West of England Branch, has sent the following letter of acknowledgment to George Rees, the C.E.A. Branch Chairman:

"Dear Mr. Rees,—I am in receipt of yours of the 11th inst., and note your remarks. Please allow me to express, on behalf of the Gaumont Company, my best thanks for the courtesy that you have extended in postponing your monthly meeting for one week in order not to clash with the important tradq show which I had to fix upon the same date, namely, Tuesday, the 16th inst.

"You may rest assured that this will not be used as a precedent in any way, but, as explained to you, unless I had taken this date I should have had to wait for a month before this subject would be available for trade showing in Bristol, and in view of the importance of the British National Film Week this would have interfered seriously with our bookings.

"Information will be given to the various trade papers calling their attention to this fact.

"Again thanking you and assuring you of my best attention at all times."

Yours faithfully,
(For the Gaumont Co., Ltd.),
E. J. JENNINGS,
Branch Manager.

THE FILM WEEK 5 PER CENT.

The League's Scheme to Ensure Privacy.

IN order to remove any apprehensions regarding the results of the payment by exhibitors of five per cent. upon their film week contracts, the British National Film League has decided upon a scheme explained in the following letter, which has been dispatched to all C.E.A. secretaries:

To C.E.A. Branch Secretaries.

Dear Sir,—I have been instructed to write to you on behalf of the British National Film League in regard to the manner in which the five per cent. on British Film Week bookings will be collected and distributed.

As you are aware, both renter and exhibitor are paying five per cent. on the contract price of these bookings in order to create publicity funds of a substantial nature, the exhibitor's contribution to which will be spent in his own district in newspaper advertising.

Certain exhibitors, however, have feared that such funds might imply the disclosure of details before the Joint Committee of the Cinematograph Exhibitors' Association Branches and the British National Film League, so giving other exhibitors or renters knowledge of their affairs.

To eliminate this possibility it has been decided to dispatch both the five per cent. which the renter will receive from exhibitors and the five per cent. which he will add on himself to Messrs. Horsley and Company, the auditors of the British National Film League.

Messrs. Horsley will distribute the total bulk sums of the exhibitors' five per cent. thus received direct to the local C.E.A. branches, and the total bulk sums of the renters' five per cent. thus received to the British National Film League at such intervals as shall be agreed on by the Joint Committee of the C.E.A. and British National Film League, who have been appointed to supervise the general methods of the spending of the whole fund.

In view of the importance of this fund as a factor towards the ultimate success of the Great British Film Week, will you be kind enough to afford this point such publicity as you deem advisable in your area.

I am, Sir,
Yours faithfully,
H. ROWAN WALKER,
General Secretary.

October 15, 1923.

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THE IMPORTANCE OF BRITISH PRODUCTIONS.—*Continued.*

CLEARING UP SOME MISAPPREHENSIONS.

To the Editor of THE FILM RENTER.

SIR,—I have been instructed, on behalf of the British National Film League, to request the courtesy of your columns in regard to the following points which have been raised by exhibitors at various local C.E.A. branches, at which Mr. Victor Davis has spoken on the Great British Film Weeks.

1. The chief concern of exhibitors anxious to help the movement (and we observe, with pride, that almost every exhibitor is anxious) has been that there might be an inadequate number of films available.

Since this complaint has been made, a pamphlet has been issued containing a full list of the films, prints of which will be available, and I already understand that as a result of the publication of this pamphlet exhibitors have not only appreciated that their fear is groundless, but that, on the contrary, there will be decided competition among British film manufacturers to get their films shown, thus ensuring that during the weeks those films represented on British screens will be, by the survival of the fittest, only the very best.

2. Exhibitors have suggested that the films available might be " warmed-up " goods. Here, again, the League is confident that a perusal of the pamphlet answers the suggestion. During November well over twenty entirely new British films of every kind—the majority of them classable as super-films—are, according to present arrangements, to be trade shown at the Scala. In addition to these, there is an even larger number of " short " and " feature " films recently, or now being trade shown, which will also be available, such as " The Constable's Move," " An Odd Freak," " The Convert," " What Price Loving Cup? " " Lights of London," " Fires of Fate,'" " Love —Life—and Laughter," " Squibs, M.P.," " Finished," " Constant Hot Water," " Strangling Threads," " Out to Win," " Hutch Stirs 'Em Up," " Il Pagliacci," " Secrets of Nature Series," " Don Quixote," " Guy Fawkes," " Young Lochinvar," " The Starlit Garden," together with a total number of nearly two hundred films, every one of which has been released subsequent to July, 1922, and are films that have delighted public, exhibitor, and critic alike.

3. The suggestion has been made that members of the British National Film League may make use of the limelight of the film weeks to obtain higher prices. This suggestion is entirely unfounded on economic grounds alone, as Mr. Victor Davis has already explained. Apart from the fact that it is obviously in the interests of British renters to make certain that their films are shown during British Film Weeks, the great competition alone that will exist between renters will keep the prices for the film weeks reasonable.

4. Exhibitors have expressed anxiety as to (*a*) whether they will be able to transfer films booked for the original October and November British Film Weeks to the new dates. On behalf of the League I am instructed to say that every renter of British films will gladly consent to such a transfer where requested. (*b*) Whether they will be able to transfer foreign films already booked for February and March. In this matter both the C.E.A. and the British National Film League have written to the Kinematograph Renters' Society asking for their friendly co-operation, which we do not doubt will be generously accorded. As a matter of fact, present indications show that very few applications for a transfer under such circumstances have yet been received.

If there are any further points concerning which exhibitors are in doubt, or in any sense unsatisfied, the British National Film League earnestly requests them to communicate either with the League direct (91, Shaftesbury Avenue) or with Mr. Victor Davis when he comes to speak at their branch meeting.

I am, yours faithfully,

H. ROWAN WALKER, Gen. Secretary.

October 15, 1923.

'REVIVING THE KINEMA HABIT'

Fox Chief and British Pictures.

To the Editor of the FILM RENTER.

SIR,—I should appreciate the courtesy of your columns in order to touch upon one or two points that arise in connection with the present efforts of the British National Film League.

As the representative of a large American distributing organisation, I am naturally interested in any movement of such a co-operative nature as this is, for the sound and simple reason that such an effort cannot fail to benefit every element in the trade in Great Britain.

The series of Great British Film Weeks are practical in conception, and the organisation behind them appears to be imbued with keen enthusiasm.

The effect of these special " weeks " will be not only to bring British pictures prominently before the British public and induce them to want to see more native films, but it will inevitably revive the kinema-going habit amongst many who have lost it, and, further, will attract a large number of people who at present are only rarely or never seen inside a kinema.

Therefore, in wishing the sponsors of this great exploitation scheme the utmost success in their efforts, which the Fox Film Company does in all sincerity, we do not disguise the fact that we are hoping to share in the subsequent benefits along with every other British and American distributing organisation established in Great Britain.

But the interest of the Fox Film Company in British production extends to wider limits than this. It is opportune to point out that we have always displayed the liveliest practical interest in British-made pictures. We are, in fact, one of the few American distributing firms that has purchased a big British picture for the American market.

" This Freedom " was acquired by Mr. Fox from the Ideal Film Company for a very big sum, and was exploited in America with the full resources of the Fox selling and publicity organisation behind it.

At all times the Fox Film Company is prepared to consider the purchase of suitable British pictures for distribution in America, for the reason that an interchange of pictures will help to create the variety of programs that is the life blood of our business and also help in a practical way to knit still closer the bonds of Anglo-American friendship, a cause in which this company is especially interested.

I remain, Sir,

Yours very truly,

L. S. LEVIN,

Managing Director,

FOX FILM CO., LTD.

October 16, 1923.

THE FILM WEEK BULLETIN.

THE October Bulletin of the Great British Film Week, to which reference was made in the last issue of the FILM RENTER, turns out to be a much more attractive publication than its rough proofs foretold. With its orange cover printed in red and black it has a fine appearance, while its inner pages, printed on buff paper, are equally attractive, and its matter most interesting and informing.

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Trade Shows Dwindling at Liverpool Exchange

Why Renters Take Their Films to City Houses

From our Liverpool Correspondent

THE Fifth Annual Meeting of the shareholders of the Liverpool Kinema Exchange, Ltd., was held at the Exchange, 132, Bold Street, Liverpool, on October 16, Mr. A. Russell presiding in the absence of Mr. Fred Weisker, from whom an apology has been received.

The Chairman said that the balance sheet was one of the best they had ever had, and the item that arrested his attention was a substantial donation from the directors. If this revenue could be repeated in subsequent years, it would be a good thing for the Exchange. During the past year, it had certainly been the means of keeping the wolf from the door. It was very apparent to him that they were not going to get sufficient revenue from trade shows and membership fees to make the Exchange self-supporting, and unless they obtained extra income than they were now receiving, he was afraid they would always have difficulties. With regard to trade shows, the income from this source during the year under review was much below that for the preceding year, and he was very much afraid that that for the year 1923-4 would not show the amount they would like to see. He suggested that the members of the Exchange should co-operate with the directors to the best of their ability to bring more money in. Even if subscriptions were doubled, they would be insufficient.

Mr. F. W. Locke proposed the adoption of the balance sheet. The profit and loss account showed the revenue as £1,204, of which £628 was from trade shows and £304 donation from directors. There was an excess of income over expenditure of £216, and this was transferred to the revenue account. The balance sheet was accepted without comment. The following gentlemen were elected to the directorate—Proprietors: Messrs. F. W. Locke, J. McHale, M. Mott-Cowan, F. Weisker, and George Prince; renters: Messrs. A. Russell, F. Chisnall, J. A. Fearnett, J. Evans, and G. Dartnell; Managers: J. G. Wellings, W. Hughes, W. H. Green, S. Eaton, and W. Peel Smith. Mr. H. W. Latham was elected auditor.

Emphasis on Exploitation.

Mr. Hand suggested that efforts should be put forward to increase the number of trade shows held at the Exchange. They were dwindling down to vanishing point. He also suggested that when they did take place, they should be well advertised.

The Chairman replied that this matter had been a source of concern to the directors. There were difficulties from both the renters' and the exhibitors' point of view. His own firm had not had any trade shows for a period of ten weeks, and lapses of that description might accrue two or three times every year. They were experienced by nearly all renters. One of the things that had somewhat operated against the more frequent use of the Exchange theatre was the emphasis that was now being placed on exploitation, which brought with it a demand for huge orchestras such as could not be accommodated at the Exchange. Exploitation meant big theatres. His firm had had to use them, and he mentioned that a short time ago the only day of the week on which he could book a down-town theatre was a Monday. So far as the Exchange trade shows were concerned, from the point of view of his firm, he was bound to admit that they had been satisfactory.

One shareholder pointed out that his firm had had trade shows at the Exchange, and the audiences were far from satisfactory. He contended that the renters had given the Exchange good support and that it was the exhibitors who were at fault.

Are the Exchange Shows Good Enough?

Mr. George Prince remarked that there seemed to be an impression abroad amongst exhibitors that films shown at the Exchange were not good enough for down-town theatres. He went on to say that there was quite enough room in the Exchange for exhibitors to view films, but not enough for the outside public. To book the Exchange he thought was better than booking big theatres with big orchestras.

Mr. Locke said that, to a certain extent, the exhibitor was to be blamed for not showing more interest in the Exchange. When the renters held a trade show at the Exchange they expected to see it full, but the difficulty was that sometimes four or five trade shows were being held at city houses at the same time. Renters could not expect the theatre to be full—especially if the film presented was mediocre, and a big film was being presented in the city. If any firm of renters would bring all their pictures to the Exchange, supers as well as ordinaries, he ventured to say that the audiences of exhibitors would be as good as at any of the city houses. If any renter would do this, he (Mr. Locke) would use all the influence he possessed to induce exhibitors to patronise the Exchange shows. They laboured under another disadvantage. The city houses liked the trade shows on their own premises, and he was afraid that, to some extent, they were guilty of refusing to attend shows held at the Exchange. That was a difficulty the renters could help them to overcome. Admitting that the Exchange was not as central as Lime Street, he mentioned an experience of his where 800 people attended a show at a suburban picture theatre.

The Chairman said that so far as his firm was concerned, he would undertake to repeat at the Kinema Exchange any trade show given by them at central picture theatres. (Applause.)

The discussion had a tendency to centre round the admission of the public to trade shows, when Mr. Locke announced that the C.E.A. had taken the matter up with the K.R.S., and the subject would be discussed between those two bodies after that meeting.

The meeting concluded with a vote of thanks to the chairman, Mr. A. Russell, and to Mr. F. Weisker for the splendid work he had done for the Exchange during the year.

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Paramount TRADE SHOWS

LONDON New Gallery Kinema, at 11 a.m.	Tue. Oct. 23	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
GLASGOW La Scala, Sauchiehall Street, at 11 a.m.	Wed. Oct. 24	An Allan Dwan Production "THE GLIMPSES OF THE MOON" with Bebe Daniels and Nita Naldi.
LEEDS Cinema Exchange, at 10-30 a.m.	Tue. Oct. 23	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
SHEFFIELD Union St. Pic. Pal., 11 a.m.	Wed. Oct. 24	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
MANCHESTER Oxford St. Picture Hse., at 11 a.m.	Tue. Oct. 23	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
CARDIFF 16, Priory St., at 11 a.m.	Fri. Oct. 26	An Allan Dwan Production "THE GLIMPSES OF THE MOON" with Bebe Daniels and Nita Naldi.
NEWCASTLE Stoll Picture House, 11 a.m.	Fri. Oct. 26	An Allan Dwan Production "THE GLIMPSES OF THE MOON" with Bebe Daniels and Nita Naldi.
LIVERPOOL Scala Theatre, 11 a.m.	Fri. Oct. 26	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
BIRMINGHAM Futurist Theatre, 11 a.m.	Fri. Oct. 26	GLORIA SWANSON in a Sam Wood Production "THE IMPOSSIBLE MRS. BELLEW."
NOTTINGHAM Scala Theatre, at 11 a.m.	Tue. Oct. 23	An Allan Dwan Production "THE GLIMPSES OF THE MOON" with Bebe Daniels and Nita Naldi.

FAMOUS-LASKY FILM SERVICE LTD
— LONDON —

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JESSE L. LASKY presents an

ALLAN DWAN production

"The Glimpses of the Moon"

with

Bebe Daniels & Nita Naldi

Adapted by Lloyd Sheldon

From the novel by Edith Wharton

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD
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MEETING OF THE LONDON C. E. A.

A GENERAL Meeting of the London and Home Counties' Branch was held at the Piccadilly Circus Cinematograph Theatre, Great Windmill Street, W.1. (by kind permission of Ernest W. P. Peall, Esq.), on Tuesday, October 9, 1923, at 11 a.m. Captain J. W. Barber, C.B.E., occupied the chair, and was supported by a fair attendance of members.

The minutes of the previous general meeting were read, confirmed and signed by the chairman, and arising out of same the Secretary reported that as a result of joint action with the Entertainments Protection Association, Section 5 of the London County Council (General Powers) Bill, whereby power was sought by the Council to make by-laws, to be enforceable by the Borough Councils within the county, requiring the removal of flags, banners or similar devices wholly or in part upon, over or above any building or structure or street or public way for the purpose of any advertisement or announcement, had been deleted from the Bill.

The Secretary read a communication giving full particulars of the International Congress to be held in Paris from October 23 to 26, which intimated that those members desirous of going should communicate immediately with the General Secretary.

Film Boxes on 'Buses.

The Secretary reported that upon receiving complaints that messengers carrying film boxes were being refused admission on omnibuses, he duly communicated with the London General Omnibus Co., Ltd., and read correspondence with that company, which stated that, provided films were properly encased, messengers would be permitted to travel on the outside of omnibuses, but admission must always be left to the discretion of the conductor.

The Chairman read a letter he had received from Field Marshal, The Earl of Ypres, for assistance in favour of the Ypres League by permitting the sale of a song in kinema theatres. After discussion, it was moved, seconded, and agreed :

> " That the London and Home Counties' Branch, C.E.A., assembled in general meeting, thanks the Earl of Ypres for the expressions contained in his letter, and recommends all members to give sympathetic consideration to the appeal of the Ypres League, which will be made direct to individual exhibitors."

The Secretary read correspondence with the London County Council upon a letter from that body regarding the amount payable in respect of Sunday Cinematograph Entertainments, and upon a notification that this matter would be considered by the Council after the summer recess, it was left to the Executive Committee to deal with.

Licensing Anomalies.

A report was read upon joint action that had been taken with the Entertainments Protection Association in regard to the London County Council licensing anomalies, also the observations of the branch in this connection, which were approved and referred to the Executive Committee for further action, if necessary.

The Chairman reported upon conferences at the Home Office in regard to the new Home Office Regulations recently issued under the Cinematograph Act, and the enormous saving that the Association had effected for exhibitors.

A report from the Middlesex Committee on the question of Sunday Opening was received and adopted.

(Continued at foot of next column).

CAST FOR NEW WARNER PRODUCTIONS

STRONG casts of players will be seen in the new eighteen Warner Brothers' Screen Classics. Advance information shows that Monte Blue, Irene Rich, supported by Marc McDermott, and Alec. B. Francis are to play the leading parts in " Lucretia Lombard," a production which should prove extremely exciting, as not only is there a forest fire, but an effective water scene, including the breaking of a dam and a rescue from the roaring rapids.

Lenore Ulric is to play the leading rôle in " Tiger Rose," and will be supported by Forrest Stanley, Theodore Von Eltz, Andre de Berander, Claude Gillingwater, Joseph Dowling, and the popular British player, Sam de Grasse, who played prominent rôles in the earlier Von Stroheim productions. The photographic work of this production is under the charge of Charles Rocher, a cameraman who has done remarkable work for the Mary Pickford productions.

In " Daddies," Mae Marsh is to be supported by Harry Myers, Claire Adams, Crawford Kent, Claude Gillingwater, Williard Lows, Otto Hoffman, Milly Davenport, Murial Frances Dana, and Priscilla Dean Moran. Monte Blue, who originally was to have appeared in this production, has been assigned an important rôle in the new production which Ernst Lubitsch is directing for Warner Brothers, and his place is being taken by Harry Myers.

INAUGURAL DINNER OF THE KINEMA ART GROUP

IMPORTANT INCIDENTS IN ENGLISH HISTORY TO BE FILMED

AN eminently successful dinner was held at the Criterion restaurant on Sunday last by the kinema group of the Faculty of Art, with Sir Edward Marshall-Hall, K.C., in the chair. The speeches were many, and on the whole exceedingly able. Mr. Henry Vibart, responding to the toast of " The Kinema Art Group," was able to inform his audience that it was proposed to film great incidents in English History, a revelation that was enthusiastically received. " The Kinema and Art," proposed by Edward O'Neill, was responded to by George Pearson in a singularly able speech. " The Press," wittily proposed by Frod Wright, was responded to by Hannen Swaffer and W. G. Faulkner. The toast of " The Chairman," by Edith Nepean, was answered by Sir Edward Marshall-Hall in a few words of characteristic brilliancy and point.

(Continued from previous column).

The resolution of the Executive Committee on the question of booking films on " Sharing Terms " was duly approved, and further action in this matter left to the Executive Committee.

The Chairman reported that success had at last been attained by the East Ham Borough Council consenting to permit Sunday opening.

Censorship outside the L.C.C.

The Secretary reported that the West Ham Borough Council had notified licensees that similar censorship conditions to those of the London County Council were to be included on Cinematograph licences this year, but, as a result of a deputation led before that body by Major A. J. Gale, they had agreed to defer same for twelve months.

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Gloria Swanson in "The Impossible Mrs. Bellew," Famous-Lasky's new offering.

THE famous Ideal subject, "Jealousy," with Matheson Lang in the leading part, is being released this week, a start being made at the Marble Arch Pavilion. The film has been booked to some 800 theatres since its successful presentation at the New Oxford Theatre, and we understand is still receiving many bookings daily. There is little doubt that Ideal are justified in the belief that "Jealousy" will be seen in many more than a thousand theatres in this country before it is finished.

Marble Arch Pre-Releases.

Captain Davis, of the Marble Arch Pavilion, sends word that he has arranged with Associated First National for the London exclusive presentation at that kinema of a group of First National major pictures, commencing with "Potash and Perlmutter," October 22. The actual release date of that Samuel Goldwyn feature is January 6, thus the Messrs. Davis will be showing that film a full two months in advance. The same applies to Marble Arch engagements of "Dulcy," in which Constance Talmadge stars, "Her Reputation," a new Thomas H. Ince production, with May McAvoy and Lloyd Hughes, "Ashes of Vengeance," which is Norma Talmadge's most ambitious effort, and "The Eternal City," George Fitzmaurice's production of Sir Hall Caine's work, which the producer filmed in Italy. Another *première* presentation will be Jackie Coogan's "Daddy," which will immediately follow "Potash and Perlmutter." Through the courtesy of the Marble Arch management special facilities will be

Scene from "The Age of Desire," First National's picture for trade showing next Tuesday and Wednesday.

Round the L

Activities and Projects

afforded exhibitors at the matinees, and, as far as possible, at the early in the week evening presentations of these features to view these offerings, enabling them to judge of the merits of the pictures as tested before regular admission audiences.

Telephone Trouble.

European claim "Crossed Wires," which will be shown to the trade and Press at European's private theatre on Tuesday and Wednesday, October 23 and 24, at 11 a.m. and 2-30 p.m., as one of the most unusual attractions they have offered, not only on account of the novelty of the story, but what looks like a satire on two things—the telephone service and high society. King Baggot wrote and directed the picture. Starring Gladys Walton as Marcel Murphy, a Telephone Exchange girl weary of the switchboard, and, with an ambition to get into "high society," she takes advantage of a crossed connection to accept an invitation to a society ball, the person called being asked to "bring a friend with her." The telephone girl decided to be "the friend," and at the ball she uses her wits, with humorous and dramatic results.

Granger's and the Film Week.

In all, Granger's will have nine feature films and four short subjects available for the All-British Film Week, which takes place in London on February 4, 1924. At the top of the list is the Granger-Davidson special production, "M'Lord o' the White Road," a great stirring romance of life in the days of the Regent. Victor McLaglen, the young giant who sprang into fame by his performance in "The Call of the Road," and Marjorie Hume, one of the most beautiful stars of the screen, are the leading players and they are supported by an all-star cast which includes Mary Rorke, James Lindsay, Fred Wright, and Bertie White. "M'Lord o' the White Road" will be trade shown on November 6. Other films which have already been shown, and which will be available are: "The Fifth Form at St. Dominic's," "A Sporting Double," "The Sport of Kings," "A Bachelor's Baby," "The Sporting Instinct," "The Crimson Circle," "The Green Caravan," "Weavers of Fortune," and "The Scandal." The short subjects available are "Harvest of the Sea," "Canterbury," "Windsor," and "A Great Enterprise."

A Frank Borzage Production.

A new production by Frank Borzage, director of "Humoresque," has just reached here from America, and arrangements have been made by Associated First National to trade show this at their private theatre, 37-39, Oxford Street. on Tuesday, October 23, and Wednesday, October 24. Entitled "The Age of Desire," it is said to be a particularly entrancing story, telling of a mother who deserts her son in order to satisfy her craving for the pretty things of life, only to regret in after years the loss of a love which money cannot buy. Said to be told with all the heart appeal of which Borzage is a master, the picture features William Collier, jun. (who was recently seen under Borzage's direction in "The Good Provider"), Myrtle Stedman, and Mary Philbin.

"Miriam Rozella's" Many Angles.

"Miriam Rozella," the new Astra-National film, promises to be one of the most impressive productions from a British studio, and it has especial qualities to commend themselves to the

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ondon Trade.

of the Renting Houses.

exhibitor. The story has all the elements of plotting and characterisation that make for big audience interest. It has been read and widely discussed by the many thousands of readers of the "Daily Mail," which has broadly advertised this serial in its own pages and in a number of other publications of great circulation. Hence, an enormous ready-made public interest in the film story. *Eight big names* in one film is a strong, advertising feature for every exhibitor, and assures a thoroughly artistic production from every standpoint of acting. These names are Owen Nares, Russell Thorndike, Ben Webster, Moyna Macgill, Gertrude McCoy, Ellaline Terriss, Henrietta Watson, and Mary Brough. Enormous public interest has been created by the announcement of the film debut of Ellaline Terriss in this picture.

Provincial Showing of "If Winter Comes."

The success of the Fox film version of "If Winter Comes" during its special season at the Palace Theatre, London, has resulted in the Fox Company receiving many inquiries concerning its presentation in the provinces. They wish to announce that special arrangements are being made regarding this, and the picture will be showing at leading halls throughout the country in the near future.

Gloria Swanson's Latest.

In "The Impossible Mrs. Bellew," her latest Paramount vehicle, Gloria Swanson is said to have a rôle of great dramatic power—that of a mother who is wronged by her husband, but who eventually finds love and happiness. Deauville, one of the most famous and fashionable seaside resorts of the world, is an important locale of this picture, many scenes of which were actually filmed in Paris, New York, Los Angeles, and San Francisco. The star appears in a number of beautiful Paris gowns. The distinguished supporting cast is headed by Conrad Nagel in the rôle of leading man. The picture, which is a Sam Wood production, will be trade shown by Famous-Lasky on Tuesday, October 23, at the New Gallery Kinema, at 11 a.m.

Tom Mix as a Modern Quixote.

"Romance Land," a Fox production featuring the inimitable Tom Mix, will, the company announces, be screened at the New Gallery Kinema on Monday next, October 22, at 11 a.m. This thrilling and fanciful story tells of a Westerner, inspired by tales of the days when knights were bold, setting out to emulate these heroes. Numerous stunts, at which Mix has proved himself a past master, are incorporated in this enjoyable and entertaining romance, while the supporting cast includes Frank Brownlee, Pat Chrisman, George Webb, and Wynn Mace.

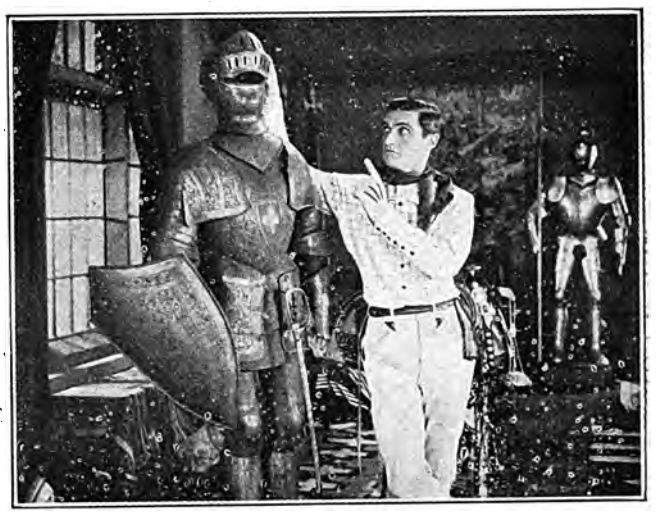
Hepworth's New Picture.

Hepworth Picture Plays (1922), Ltd., will submit to the trade at the Scala Theatre on Tuesday, October 30, Henry Edwards's film version of the late Tom Gallon's fascinating story, "Boden's Boy." Anyone who has read the book will remember what splendid possibilities it contains from the point of view of a screen entertainment; and Henry Edwards is said to have exploited these possibilities to the fullest extent. In the film Mr. Edwards plays the part of "Boden," and his presentation of this humorous yet splendid character is a striking tribute to his versatility. "Boden" is one of these simple, yet kindly, individuals whose desire to be of use to people less fortunate than themselves, invariably plunges them into difficulties that are not only humorous, but oftentimes tragic. It is asserted that Mr. Edwards has succeeded in making a picture play that contains all the ingredients of a big success, for the story which he presents and the characters in it are so human and so convincing. A strong cast of well-known picture players includes, in addition to the producer: Chrissie White, Henry Vibart, Stephen Ewart, Francis Lister, and Judd Green. The film will be controlled in this country by Ideal Films, Ltd., who have already fixed trade shows in all the important Provincial centres. These will be announced in due course.

Scene from "Miriam Rozella," Astra National's forthcoming picture.

"Six Days" for Seven Days.

On Sunday (to-morrow) Goldwyn will substitute Charles Brabin's film, "Six Days," written by Elinor Glyn, for "Little Old New York" at the Empire, Leicester Square. Charles Brabin, it will be remembered, is the producer selected for "Ben Hur." The present picture is of a very different nature from "Ben Hur," but it is expected to cause a sensation, although it can only be shown for a week. "Little Old New York," which will be seen for the last time on Saturday, has been so successful that it has been impossible to substitute other pictures before this, although Goldwyn would have much liked to give a long run to "Six Days" and certain other films at present stored in their London vaults.



Scene from "Romance Land," Fox's new Tom Mix picture.

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VITAG

ALBERT

"PIONEER

David Smith's Stupendous Production that has brought

"KINEMATOGRAPH WEEKLY," October 18, 1923.

An amazing runaway coach scene and a realistic attack by Indians on a corral of covered wagons are the high lights of a first-rate melodrama. **This is really the stuff to give 'em.** Towards the middle the action gets a bit out of hand, but only for a short distance. The beginning is great. The central situation is finely stated, and the subsequent suspense is brilliantly worked up.

ORIGIN.—American.

PRODUCTION.—The production is excellent. The characterisation is clear cut, and sets and exteriors are chosen with exceptional care, and many are of rare beauty. David Smith, the director, deserves the greatest praise for the way in which he has handled nearly every situation in the picture.

SCENARIO AND CONTINUITY.—The scenario is splendid. Every incident tells, and there are many more thrilling incidents in this film than can be described in a summary of the story.

ACTING.—Cullin Landis is very natural and lovable as the hero. Alice Calhoun makes a charming sympathetic heroine. Bertram Grassby is a "different" villain, and good comedy relief is supplied by Otis Harlan and Aggie Herring.

PHOTOGRAPHY.—Uniformly excellent.

SUITABILITY.—Ought to be a great success everywhere.

BRILLIANT MELODRAMA.— Tell your public about the out-of-the ordinary nature of this story, the thrills of the Indian attack and the runaway coach, and also talk the personality of the stars.

"THE BIOSCOPE."

OFFERED BY.—Vitagraph.

DIRECTED BY.—David Smith.

LENGTH.—6,500 feet. **RELEASE**

TYPE OF PRODUCTION.—Wester epilogue.

PLACE AND PERIOD.—California

SPECIAL FEATURES. — Swift situations; the Redskins' attack on th

A well-staged battle between Red the untracked Californian prairies of lively Western romance, which is s air backgrounds. The plot contains stories, of which the first deals wit false murder charge, whilst the his birth and parentage in the form

The story of Jack Plains' arrest— the charge of murdering the foster scarcely very plausible. Although th and ingeniously woven, however, it citing and speedy action of the con the picture is more realistic, being sentation of a prairie battle—a vivi doubtedly make the success of the

In the leading rôle of the unjustly great deal of hard riding and fervent manner. Alice Calhoun is a pretty Grassby is duly unpleasant as the distinctive note of humour is intro itinerant lawyer-philosopher, who un acted by Otis Harlan, whose work is titles.

The action is capably directed, an admirable.

Exploited as a thrilling romance of should go well with popular audi graph's Trade Show, the picture pre presentation.

W. G. FAULKNER'S FILM REPORTS.

This picture starts off with a banging, breath-catching thrill, a runaway stage coach along a mountain road, and one of the finest feats of horsemanship ever seen. There isn't a dull moment in it. The characterisation is remarkably good, and the presentation of the lawless life in California in the days of the gold rush is vivid with incidents. The hero is an adopted child found to be the sole survivor of an Indian massacre of the band of pioneers, whose rounding up by the Indians, and the subsequent fight and massacre, is one of the many heart-bumps in this picture. There is, of course, a heroine who gets our sympathy, a villain, and a comedian who brightens things up considerably, **and helps to make this picture one of the outstanding films of the year.**

ENTERTAINMENT VALUES.—VERY GOOD. Fine thrills, strong heart-interest and suspense.

PAY BOX VALUES.—The stars in stirring scenes and daring horsemanship.

BOOKING VALUES.—Very good for all types of theatres.

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RAPH

E. SMITH.

TRAILS"

forth such a Wealth of Praise from both Trade and Press.

DATE.—February 25, 1924.
n melodrama with a "pioneer"

; about 1880 and 1849
action and strong melodramatic
e pioneer wagon train.
Indians and a band of wagoners in 1849 is a leading feature of this taged throughout in spacious open- what are virtually two separate h the arrest of the cowboy-hero on a second details the circumstances of of an extended flash-back.

on the thinnest possible evidence—on mother to whom he was devoted, is e plot might have been more logically constitutes a vehicle for much ex- ventional order. The second part of mainly devoted to a large-scale repre- d spectacular episode which will un- film.

accused cowboy, Cullin Landis does a love-making in a highly-convincing unaffected heroine, whilst Bertram villain of the piece. A welcome and duced by the character of the dertakes Jack's defence—cleverly supported by well-conceived dialogue

d the photography throughout is

prairie adventure, "Pioneer Trails" ences. As was demonstrated at Vita- sents good possibilities of effective

"THE CINEMA," October 18, 1923.

STARS.—All-star, including Alice Calhoun and Cullin Landis.

PERIOD.—During the great Californian Gold Rush of '49.

ACTING.—It is somewhat difficult to individualise in so well-chosen a cast, in which the characterisations are so strong and convincing. Both Cullin Landis and Alice Calhoun achieve remarkable success in the title rôles. Either as a young lover or the intrepid horseman, the former has never been seen to greater advantage, whilst Alice Calhoun certainly adds to her fame by her impressive interpretation of the courageous and devoted girl, and in the striking emotional parts, when Jack's life is at stake. Bright touches of humour, and really clever portrayals are given by Otis Harlan, as "Easy Aaron" Cropsey, with his two donkeys, and Aggie Herring, as "Laundry Lou," his sweetheart. Their introduction into the cast is quite a touch of genius. Effective support is given by Bertram Grassby, as Philip Blaney, the villain; Dwight Crittenden, as Rodney Miller; and Virginia True Boardman, as Mrs. Salter.

PHOTOGRAPHY.—Excellent, especially the remarkable outdoor scenes.

COMMENTS.—A production of outstanding merit, technically sound, splendidly staged, and abounding with interest to the last foot. The picture is full of thrills and human touches, and possesses an absorbing love theme. The realistic scenes of the pioneer caravan crossing the prairie, and an Indian attack and massacre are wonderfully well done, whilst Jack's daring leap through the court-room window into the saddle of a waiting horse is quite a revelation. Other great spectacles set in a strong Western atmosphere combine to make the picture **an excellent showman's proposition,** and the hearty applause which was given to it at the New Oxford trade show on Friday was justly deserved. We predict for this production an enthusiastic reception wherever it is screened.—A.F.W.

"MORNING POST," October 13, 1923.

NEW FILMS.

The Gold Rush of 1849.

The Vitagraph Company gave a trade and Press exhibition at the New Oxford Theatre yesterday of "Pioneer Trails," a new film containing a story of pioneering exploits in the gold rush days of 1849. It is one of a number of films in which the large hooded wagon, or "prairie schooner," is a characteristic feature. A convoy of these wagons is set upon by Indians, the incidents proving good action from a kinematographic point of view. The photography of one thrilling incident, a runaway coach and six on a winding mountain road, **is an extraordinarily effective piece** of work. The film will be released for public exhibition in February.

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WEST LANCASHIRE C.E.A.

EFFECT OF PRE-RELEASES ON SEASIDE SHOWS

THE West Lancashire Branch of the C.E.A. is now firmly established, and held its first monthly meeting at Blackpool on Friday, October 5. Owing to the inability of Mr. T. Smethurst, of the Palace, to accept the office of vice-chairman, it was suggested that Mr. W. Blacker, of the Savoy, Cleveleys, would prove an acceptable nomination, especially as he was the oldest exhibitor in Blackpool and district. His election was unanimously agreed to.

Appointment of Delegate to General Council.

The Organiser, Mr. F. Carlton, having pointed out that it was not advisable for any officer of the branch to hold more than one office, Mr. Yeatman, the secretary, proposed that Mr. H. Hargreaves, of the Palladium, Morecambe, should undertake the position of delegate to the General Council. At an emergency meeting of the branch, it may be remembered that Mr. Yeatman, the secretary, was appointed delegate in order that the branch might be represented at the September meeting of the General Council.

Mr. Hargreaves is an old member of the C.E.A., and his nomination found unanimous acceptance.

British Film Week.

The Organiser presented a report on the arrangements for British Film Week, and drew the attention of members to the reports which had appeared in the trade Press.

Sharing Terms Discountenanced.

The matter of sharing terms was discussed, and views were expressed showing that the branch holds the opinion similar to that of the Manchester Branch, namely, that sharing terms should be discountenanced.

The Tax Committee.

A letter was read from the General Secretary of the C.E.A. regarding the agitation for the abolition of the Entertainments Tax. It was agreed that the Tax Committee had done its work thoroughly and well.

Pre-Releases: Liverpool v. Blackpool.

Mr. Blacker raised the question of pre-releases at the seaside. He pointed out that when a picture was shown, say in Liverpool first, it did not attract visitors at Blackpool when it arrived there, as they had already seen it. Possibly, if the picture had been shown at Blackpool first before going to Liverpool, Liverpool people would complain that they had already seen it in Blackpool.

After some discussion, it was agreed that the points raised by Mr. Blacker be further considered at the next meeting of the branch. It was decided that the next meeting of the branch be held at Preston, and that in future committee meetings be held on a Wednesday instead of Friday, so as to avoid clashing with the monthly meetings of the Manchester and Liverpool branches.

DON'T MARRY FOR MONEY

BEAUTY AND HUMAN APPEAL IN B.E.F. PRODUCTION

A FILM which will prove even more popular with the public than did "The World's a Stage" is the hope which the directors of British Exhibitors' Films have for their latest offering, "Don't Marry for Money." Not only is the theme of the film one which interests every feminine picturegoer—that of the marriage of convenience—but it is hoped that it will also have a strong appeal for the mere man.

The story is that of a millionaire who seeks a wife, not from the social ranks in which he moves, but in a beautiful girl born of humble parents. Not realising that she is marrying him for his social position only, the millionaire believes that she loves him. The girl of this story differs from the usual film

SCENE FROM "DON'T MARRY FOR MONEY."

adventuress who makes a marriage of convenience in that she is not the cold, calculating villainess who seeks only to satisfy her own vanity, and on this account the character should prove all the more interesting to picturegoers.

Produced under the Fineman banner, "Don't Marry For Money" has as its stars House Peters, another Englishman who has found film fame in America; Rubye de Remer, who is described as America's most beautiful blonde; Cyril Chadwick, a debonair villain, and Aileen Pringle, a strikingly handsome brunette, who appears as the villainess.

A striking scene in the film is that of a mannequin parade at an exclusive modiste's, which is reproduced entirely in colour. The gowns displayed on this occasion should prove a great attraction to the feminine portion of kinema audiences, as will also the beautiful furnishings of the town flat to which the millionaire brings his bride.

"Don't Marry For Money" is a film which was selected from sixty recent American productions because the directors of British Exhibitors' Films felt that it was one which would prove of interest specially to British picture-goers by reason of its human appeal. The heroine is representative of hundreds of girls who think that the moneyed marriage is really worth while.

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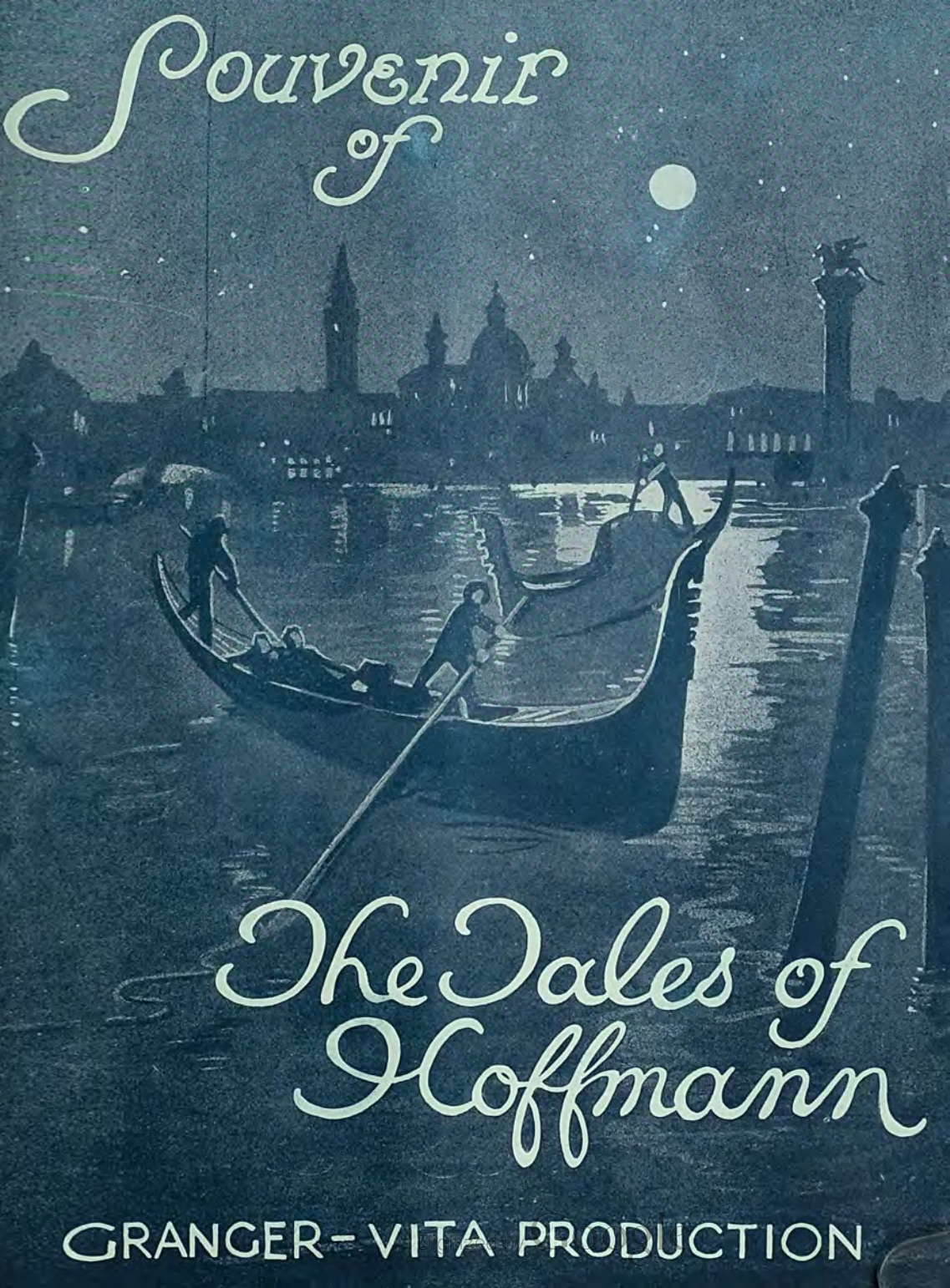
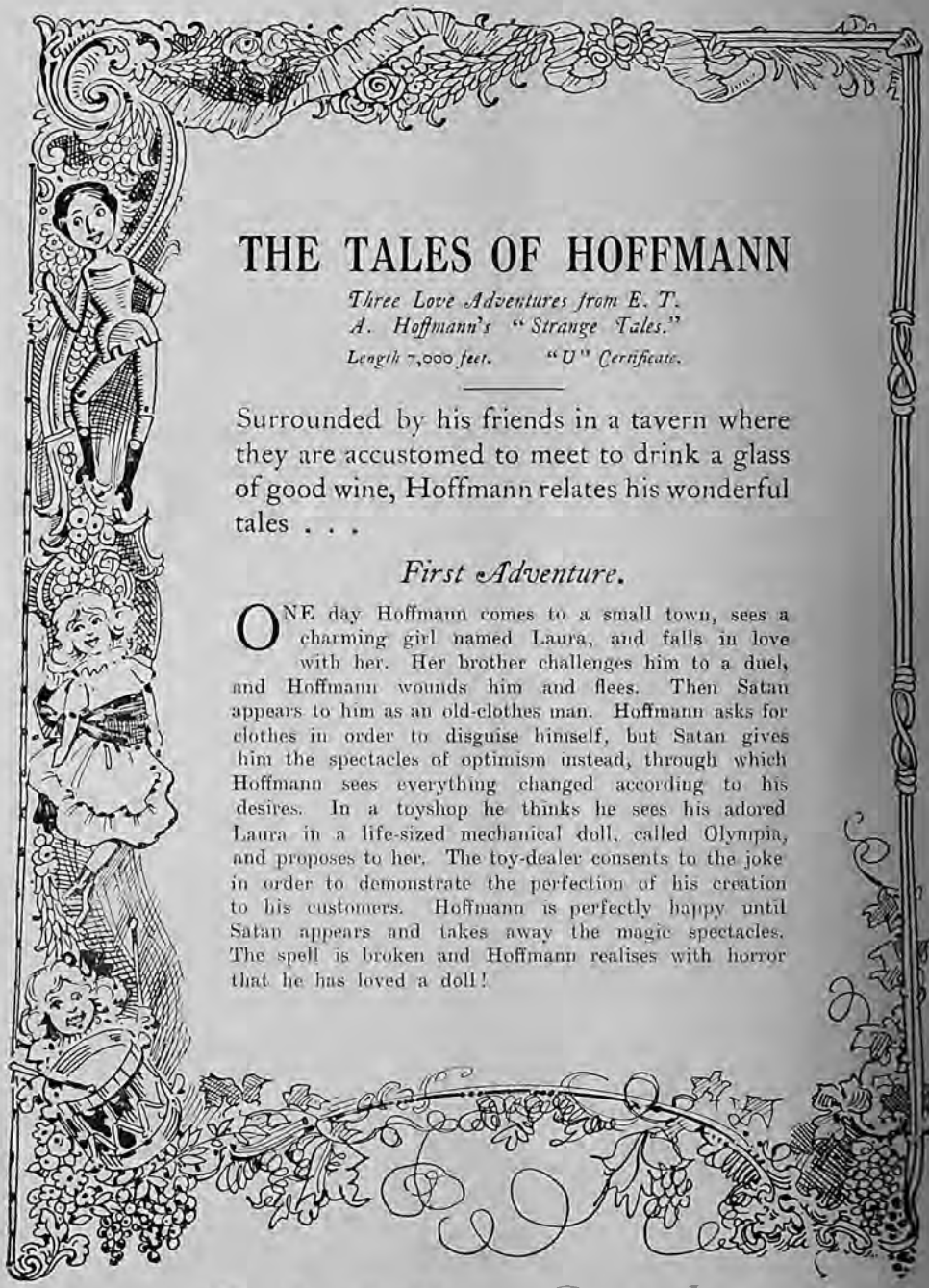

Souvenir of
The Tales of Hoffmann
GRANGER-VITA PRODUCTION



THE TALES OF HOFFMANN

Three Love Adventures from E. T. A. Hoffmann's "Strange Tales."

Length 7,000 feet. *"U" Certificate.*

Surrounded by his friends in a tavern where they are accustomed to meet to drink a glass of good wine, Hoffmann relates his wonderful tales . . .

First Adventure.

ONE day Hoffmann comes to a small town, sees a charming girl named Laura, and falls in love with her. Her brother challenges him to a duel, and Hoffmann wounds him and flees. Then Satan appears to him as an old-clothes man. Hoffmann asks for clothes in order to disguise himself, but Satan gives him the spectacles of optimism instead, through which Hoffmann sees everything changed according to his desires. In a toyshop he thinks he sees his adored Laura in a life-sized mechanical doll, called Olympia, and proposes to her. The toy-dealer consents to the joke in order to demonstrate the perfection of his creation to his customers. Hoffmann is perfectly happy until Satan appears and takes away the magic spectacles. The spell is broken and Hoffmann realises with horror that he has loved a doll!

For Trade Shows see page 8

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For Trade Shows see page 8

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Second Adventure.

✣

HOFFMANN is in Venice, and one day he is requested by a shadow to be at a distant part of the town at a certain time. He keeps the strange appointment. A great door opens before him; he enters and finds himself in the house of the notorious courtesan Julietta, who is in the power of Satan, who appears as a Venetian nobleman, Dapertutto. Hoffmann falls in love with Julietta, and, in order to have access to her, kills the man set to guard her. Hoffmann must flee from Dapertutto's vengeance, but, before he leaves, Julietta persuades him to give her his reflection.

Hoffmann returns to his own country and gains the love of a young girl, Antonia. The girl is horrified to discover that the mirror does not reflect Hoffmann's form. Hoffmann is in despair and sets off again to Venice. Carnival reigns in Venice, and Hoffmann, after many adventures, succeeds in regaining his reflection, and he leaves with a joyous heart. . . . .

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For Trade Shows see page 8

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Third Adventure.

IN a little town we find Crespel, father of Antonia, who has fallen into the power of Satan, who appears now as Dr. Miracle. Crespel is a musician, and, at the instigation of Dr. Miracle, he has captured his daughter's voice in a violin. He keeps Antonia a prisoner in his house. Hoffmann, in his search for Antonia, has reached the same town, where he is known as a musician. Crespel visits him and asks his opinion of a violin. Hoffmann recognises Antonia's voice and succeeds in gaining entrance to Crespel's house. At length he persuades Antonia to elope with him. Dr. Miracle influences the mind of Crespel, and tells him that his daughter is dead. Crespel is on the verge of madness when Antonia and Hoffmann return to ask his forgiveness. The power of Satan is broken, and a happy future awaits Hoffmann and Antonia.

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For Trade Shows see page 8

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TRADE SHOWS

LONDON :
New Scala Theatre,
Tuesday October 23rd, at 3 p.m.

LEEDS.—Majestic, Tuesday, Oct. 23, at 11 a.m.
LEEDS.—Cinema Exchange, Tuesday, Oct. 23, at 3-15 p.m.

SHEFFIELD.—Cinema House, Fargate, Wednesday, Oct. 24, at 11 a.m.

BIRMINGHAM.—Scala Theatre, Smallbrook Street, Wednesday, Oct. 24, at 11 a.m.

NEWCASTLE.—Empire Cinema, Grainger Street, Thursday, Oct. 25, at 11-15 a.m.

LIVERPOOL.—Futurist Picture House, Lime Street, Friday, Oct. 26, at 11 a.m.

MANCHESTER.—Piccadilly Picture Theatre, Tuesday, Oct. 30, at 11 a.m.

GLASGOW.—Cranston's Picture House, Thursday, Nov. 1, at 11 a.m.

CARDIFF.—Cardiff Cinema, Queen Street, Friday, Nov. 2, at 11-30 a.m.

NOTTINGHAM.—Elite Picture Theatre, Parliament St., Wednesday, Nov. 7, at 11 a.m.

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by W. J. LOCKE

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"THE INDIAN LOVE LYRICS"

at the Scala, Glasgow last week.

READ HIS LETTER OVERLEAF.

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Twelfth
1923.

John Jacobs, Esq.,
Messrs. Stoll Film Co., Ltd.,
28 West Nile Street,
GLASGOW.

Dear Mr. Jacobs,

"INDIAN LOVE LYRICS".

I am glad to be able to tell you that "THE INDIAN LOVE LYRICS" has scored an unqualified success at La Scala this week.

It has proved a real Box-Office attraction, which is substantiated by the splendid attendances this week.

We have had tangible evidence that "THE INDIAN LOVE LYRICS" has hit the public taste, and I cordially congratulate your Company upon a Film which undoubtedly is a positive success.

Yours faithfully,

Alex B King

STOLL

the value of Stoll Productions

"Has hit the public taste"

The INDIAN LOVE LYRICS

A romantic picture of the glowing East

starring

OWEN NARES
CATHERINE CALVERT
MALVINA LONGFELLOW.

Production by Sinclair Hill.

Based upon the four world famous songs by Amy Woodforde-Finden.

Give your Orchestra a Chance!

STOLL

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Kinema Activities in Liverpool Area

Date of Kinema Ball—Another First-Run House—European Bookings—Removals and Appointments—Walturdaw Shows

From our Liverpool Correspondent

AT a special meeting of the North-Western Branch of the C.E.A. (a report of which appears on another page in this issue) it was decided that the annual banquet and ball promoted by the branch should be held on Tuesday, December 4. Various leading lights in the kinema world will be invited to attend the function.

A Galaxy of Stars.

Arthur Fearnett, of F.B.O., who recently attended a conference of the firm's branch managers in London, is at present handling the new Warner output of eighteen productions, in which a galaxy of screen stars appear.

Local Agents' Removal.

Messrs. Hodson and Goddard, who are agents in this territory for several firms of film producers, intend, at the end of the year, removing their Liverpool office from the premises they at present occupy in Manchester Street to more commodious quarters in Central Building, Islington, in which several renting houses are now housed, notably the Fox Film Company and the European Motion Picture Company.

Alhambra Enterprise.

Since he acquired the Alhambra Kinema, London Road, Liverpool, some months ago, Mr. D. Walsh, who also has important kinema interests in Birkenhead, has effected several improvements, including the installation, in the better parts of the house, of the last word in comfortable tip-up seats. He is also having an extensive verandah constructed in front of the establishment. In the booking of up-to-date films he has shown commendable enterprise, and by engaging the Universal Jewel production, " The Shock," for a near future date he adds the Alhambra to the small list of first-run picturedromes in Liverpool. Mr. Walsh booked the film through the agency of Mr. Clement West, assistant to Mr. Arthur Sidney, of the European Motion Co., in the City, and the local staff of this house will collaborate with Mr. Walsh with a view to putting over " The Shock " to the best possible advantage.

Stills for Baby Peggy.

The attention of exhibitors booking the Baby Peggy two-reel comedies is directed to the series of artistic stills which have been prepared as advertising matter in connection with the films. These stills may be obtained from the European Motion Picture Co., by whom the Baby Peggy pictures are being handled.

A Trade Transfer.

Mr. Frank McVeigh, a young man who was for some time associated with the accountancy department of Walturdaw's Liverpool office under Mr. S. A. Jones, has been appointed assistant manager to Mr. J. T. Evans, the local chief of Associated First National.

Assistant to S. A. Jones.

Mr. S. A. " Bill " Jones, who has commenced business on his own account as a specialist in " Everything Bioscopic," has engaged Mr. Harvey Kendrick as his outside representative for Liverpool and district. Mr. Jones has obtained the sole agency in this area for various commodities which are likely to prove attractive to kinema proprietors as well as others, and these " lines " are being enterprisingly marketed.

Cinema and the Cycle.

At a meeting of the Liverpool Cycle Carnival Committee the chair was occupied by Mr. Duncan French, who is a member of the North-Western Branch of the C.E.A., and is secretary to many picturedrome syndicates in the Merseyside area.

Proprietor's Illness.

His many friends will learn with regret of the indisposition of Mr. William Gordon, of the Gordon circuit, who controls many halls in this area, and will unite in wishing him a speedy restoration to complete health.

Films for Victoria Hall.

It is understood that the Victoria Hall, in the Walton district of Queen's Drive, will, when completed, be conducted as a picturedrome. Already one hears of films of outstanding merit having been booked as attractions at the hall.

Walturdaw Attractions.

Instead of issuing separate invitations for trade shows in Liverpool and Manchester, as has been done in the past, Mr. Harcourt Barker, Walturdaw's manager in this area, will mail to clients a card covering both cities. Early next month Mr. Barker hopes to afford local exhibitors an opportunity of viewing Walturdaw's latest production, " The Broken Wing," which will be followed by a film from which he is anticipating big business, viz., " Mothers-in-law." During a recent tour of North Wales, Frank P. Maynes, Walturdaw's outside representative in the territory operated from the Liverpool office, found a gratifying demand on the part of exhibitors for the firm's " Preferred " pictures.

NOTTINGHAM ELITE MAKING GOOD

RECEIVER DISCHARGED

IN the Vacation Court on October 10, Mr. Justice McCardie made an order on agreed minutes, discharging the Receiver appointed on behalf of the debenture holders of the Elite Picture Theatre (Nottingham), Ltd.

Mr. Waite, for the company, in support of the application, having referred to the scheme of arrangement sanctioned by Mr. Justice Russell in the Vaction Court, said the present application came before His Lordship on agreed minutes.

In reply to His Lordship, Counsel said the theatre in question was a large one, had cost £250,000 to build, and is now doing well.

His Lordship granted the order for the discharge of the Receiver, and directed that the order should take effect on October 26 next.

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Trade in the Yorkshire Territory.

Leeds and Sunday Kinemas—"Film Hire Must Come Down"—Ralph Hanbury and "Guy Fawkes"—Changes on Renting Side—£30,000 Kinema for £7,000

From our Leeds Correspondent

THE report of the meeting in London of Picture Playhouses (Ltd.), at which Sir Frank Meyer, Bart., referred to the cost of film hire, and more particularly to the Sunday opening of kinemas in Leeds, has aroused a good deal of interest among exhibitors in the city. "The whole tendency of modern thought," said Sir Frank, "was in favour of allowing healthy and sensible recreation on the Sabbath. Sunday opening probably would mean an increase of at least £5,000 a year in the profits of the Majestic Theatre at Leeds." The statement is certainly interesting, and any further developments will be watched with interest. At the moment the authorities are not at all disposed to consider the Sunday opening of kinemas, but one or two big ratepayers like the Majestic, if they should think to press for Sunday opening, might win through.

£2,000 Asked for a Film.

Referring to the question of big film hire costs, Sir Frank Meyer said that whereas formerly £100 or £150 was considered an excellent price for the hire of a first-class picture for a large kinema, prices of £1,000, £1,500, and even £2,000 were now frequently demanded for the hire of a film. The latter figure, it is said, has several times been asked for some of the big "supers," but it is not, I believe, on record as having yet been actually paid. This question of film hire was referred to at a Stoll luncheon last week. See article on another page.

Ralph Hanbury and "Guy Fawkes."

Mention of the Stoll luncheon reminds me that it transpired in Mr. Alfred Lever's interesting survey of the firm's program and policy that Mr. Ralph Hanbury, the Leeds manager of the Stoll Company, was responsible for the idea of filming "Guy Fawkes." Mr. Hanbury, it appears, was one day, along with Mr. Jeffrey Bernerd, the managing director of Stoll Films, passing Madame Tussaud's, and, catching sight of a mention of Guy Fawkes, suggested that the famous historical story would make a capital film. Mr. Bernerd quickly saw the possibilities, the film has been made, and now Mr. Lever forecasts that when shown to the public it will be a bigger winner than "Dick Turpin."

Jack Tidswell's Tribute.

It was good, by the way, to hear the nice things said of Mr. Hanbury by the exhibitors present. Mr. J. F. Tidswell—who, by the way, thinks the "Indian Love Lyrics" is going to be one of Stoll's biggest, and "The Royal Oak" to beat all else—paid a particularly warm tribute when he said that Mr. Hanbury, during the four and a half years he had been on this territory, was always ready to make a deal that exhibitors could live with, "and never once," said Mr. Tidswell, "has he tried to over-sell me a film."

Changes on the Renting Side.

There are numerous changes to report on the renting side this week. Mr. Hanbury, of Stoll's, tells me Mr. Ronald Tapply, the recently transferred Sheffield and South Yorkshire representative, is coming to Leeds, and that Mr. Harry Coulthard is to work the Sheffield territory, starting on Monday.

Bernard Schofield, of the European Motion Picture Company, has joined Wardour Films, and is to handle short productions in the Leeds, Sheffield, Bradford, Hull, and Grimsby districts.

Mr. B. A. Caplan, from the head office of Fox Films, has come down to work the Lincolnshire and East Coast districts.

Mr. W. V. Buck, who formerly represented First National in Birmingham and Midland Counties and later in Leeds, has joined the Greta Film Service, and will handle their films in Yorkshire and Lincolnshire, and also assist Mr. J. Coulthard with "Chu-Chin-Chow" and other big films in Notts and Derbyshire.

Mr. J. F. Eccles, formerly of Fleet Photo Plays, and latterly with Butcher's in Cardiff, has been transferred to Leeds to succeed Mr. W. Eyres, who has returned to town.

£30,000 Leeds Kinema Sold Cheap.

The Tower Picture House, Leeds, which cost £30,000 only a few years ago, has been bought for about a quarter of that amount by Mr. Walter Ellis and Mr. G. W. Watson, who, a few months ago, bought the Carlton Cinema for, so it is said, a "mere song." There is a story that the first scheme of decoration of the Tower included a display of peacocks, and that some superstitious person reminded the manager of what the Bancrofts did with a theatre when they found the evil eye in the feathers, viz., worked all night to alter things. The then directors of the Tower laughed when the manager told of this, but in face of ridicule he spent a night in removing the birds of ill-omen, and later produced figures to show that the takings went up when they disappeared.

Kinema Ex-Service Men's Armistice Dinner.

The arrangements for the Yorkshire kinema ex-Servicemen's annual Armistice Day dinner are in the hands of Mr. W. V. Buck and Mr. C. W. Mellor, and it is requested that all those who desire to attend should hand in their names this week-end. Since Armistice Day falls on a Sunday this year, it is proposed to hold the dinner on the Saturday evening.

Scenic Film for Yorkshire Song.

The vogue of singing in the kinemas has afforded a wonderful opportunity for a local evening paper to boost "A Song of Yorkshire," the prize-winning song in their recent competition, and good use is being made of a series of scenic films (made by Debenham, of York, and handled by Mr. H. A. Whincup, of Leeds) entitled "Beauty Spots in the County of Broad Acres" as a film setting for a vocalist's song. These scenics, accompanied by a singer and the "Song of Yorkshire," are now being booked all over the county, and copies are to be sent to the colonies.

From All Quarters.

Two Leeds halls—the Scala, in the centre of the city, and the Capitol, at Meanwood—last Saturday night each opened a new ballroom attached to the picture house.

Work in connection with the Majestic Cinema at Norton, Malton, is now progressing rapidly, and it is expected that the necessary licence will be obtained and the new building opened next month. The house is to accommodate about 800 people, and is to cost £12,000.

For his trade show at the Kinema Exchange yesterday of "For You, My Boy," Mr. H. A. Whincup engaged Dick

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Trade Movements in the Midlands.

Seeking Municipal Honours—A Wolverhampton Failure—Birmingham's Latest Kinemas—Among the Renters

By our Birmingham Correspondent

THE November Elections may see two additions to the trade's representatives on the Birmingham and Smethwick municipal authorities. There is no better-known man in the latter borough than Mr. E. Hewitson, vice-president of the Birmingham C.E.A. One who has taken an active part in the public life of Smethwick, Mr. Hewitson, who is extremely popular with all classes, has been chosen as the Unionist candidate for the Spon Lane Ward. Then Mrs. G. F. McDonald, the wife of Councillor McDonald, ex-president of the C.E.A., has been adopted as an Independent candidate for the Sandwell Ward of Birmingham. This is Mrs. McDonald's second venture, for in November last she contested the Soho Ward, but suffered defeat by a narrow margin.

A Wolverhampton Failure.

Another adjournment was deemed necessary by the Wolverhampton Registrar in connection with the public examination in bankruptcy of Mr. Thomas Jackson, the well-known Midland kinema proprietor. Replying to a question put on behalf of a creditor, Mr. Jackson said he understood that Mr. C. D. Allen was to pay the outstanding liabilities in respect of the kinemas conveyed to him in June, 1922, in consideration of a half-share in the properties. It was Mr. Allen who gave instructions for the formation of the company, the net result of which was that Allen had been made secure in respect of the money he was said to have advanced, while debtor had been deprived of his properties, and his creditors had suffered loss. If, however, Mr. Allen was repaid he would surrender the properties. The examination was adjourned until November 7.

Birmingham's Latest Kinemas.

Strenuous efforts are being made to complete the erection of "The Delicia," the first kinema to be built in the Gosta Green district of Birmingham, during the next two months. The latest forecast concerning the opening of this suburban hall is that it should take place about the middle of December.

Last week saw The Triangle, the successor of the old Pringle's Palace, Balsall Heath, open its doors. Mr. J. L. Lyons's choice of program for the opening week proved a happy one, for "The Pilgrim" brought steady business, both at matinees and the evening performances. The Triangle is in charge of Mr. Charles Dyke, who was, until recently, assistant manager of the Newtown Palace. Three houses daily at popular prices (5d. and 9d.) is the order at The Triangle, while patrons have the privilege of a reserved seat at the evening performance at the latter price.

An Old Friend.

The many trade friends of Mr. Colin Campbell will be pleased to hear that he has returned to business in Birmingham, where he has charge of the interests of the General Kinema Films, Ltd. At the moment his address is 182, Alcester Road, Moseley, but ere long he hopes to open a central office. His first two offerings are "The Three Marks," a French romantic drama, featuring Henri Kranes" and "For You, My Boy," a dramatic story of a father's love.

First National News.

Calling at the Birmingham Branch of Associated First National I found Mr. C. H. Sanders inspecting the Lawrence patent screen which had just been installed in the private theatre at 1-5, Hill Street. The many exhibitors who take advantage of the First National weekly screenings there will find a marked improvement in projection as the result of this latest addition. Mr. Sanders states that arrangements have been made for premier runs in the centre of Birmingham for the whole of this company's 1924 features, the first of which will be "Potash and Perlmutter." By the way, Mr. Sanders' window stunt for the Norma Talmadge feature, "Within the Law," has attracted a good deal of attention. It takes the form of a huge cut-out of a hand bearing the rejoinder, "Stop, keep 'Within the Law.'"

A Fox Note.

The new series of trade shows now being run by Mr. Maurice Myers are resulting in the Fox Co.'s manager having a busy time. He is now offering a particularly attractive quartette of features in "Yes, We Have No Temper" (Tom Mix); "The Avalanche" (Buck Jones); "Without Compromise" (William Farnum) and "The Madness of Youth" (John Gilbert). The inquiries for "Apple Sauce" show that Sunshine Comedies still hold their own in the Midlands. Exhibitors on the look-out for interest films should not overlook "Wild Waters" and "An Alaskan Honeymoon."

Renters Briefs.

Mr. J. I. Norfolk (Midland Independent Renters) will shortly trade show the Apex feature, "Forbidden Love," which has already been secured for the P.C.T. circuit. He is offering a series of attractive two-reel comedies from W. W. Jacobs's novels.

Mr. J. J. Corper (Famous-Lasky) informs exhibitors that he is now open for bookings on the reissues of "The Sheik" and "Blood and Sand," which will be available in February and March next. His latest feature is "Glimpses of the Moon," starring Bebe Daniels and Nita Naldi.

(*Continued from previous page*)

Wilson, the well-known Leeds basso, to sing a special song with the film.

Bert Marshall, of Wardour Films, is now booking the second series of the "Fighting Blood" films. The first series were booked to 126 theatres in Yorkshire, and have done wonderful business.

Mr. G. H. Johnson, of Fuller's Exclusives, is doing big business with three Richard Talmadge pictures, two of which have already been shown and have won very favourable comment in all quarters. The third will be trade shown on November 9.

"Woman to Woman," the W. and F. film trade shown the other day, features Betty Compson, and is the film in which Kathleen Singer, the Doncaster girl who won the "Yorkshire Evening News" beauty competition, is given a small part. It is worth booking and billing in Yorkshire for that alone.

Charles Thompson has another B.E.F. "super," "Don't Marry for Money," for trade show at the Majestic next Wednesday at 11 a.m.

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NEWS AND NOTES FROM NEWCASTLE

(FROM OUR OWN CORRESPONDENT)

MR. RANDOLPH E. RICHARDS, who for some time past has been managing the Stoll Picture Theatre, Newcastle, has gone back to the headquarters of the firm. Mr. H. Samson, who acted as Mr. Richards's assistant, has succeeded to the management of the Newcastle house.

Mr. F. W. Morrison's New Post.

Mr. F. W. Morrison joined the Newcastle staff of Triangle Plays at the beginning of the week. Mr. Morrison is one of the best known renter-exhibitors in the territory, and for many years was the local manager for the Imperial and Hepworth Films.

Putting over "The Christian."

A method of putting over "The Christian" adopted by Mr. Turnbull, the manager of the Coliseum, Whitley Bay, has proved wonderfully successful. Mr. Turnbull secured the services of the Whitley Bay Male Voice Choir, who rendered "The Pilgrim's Chorus," and special soloists in Mr. Dunkley and Madame Ethel Fowkes. The former sang "The Star of Eve," and the latter "Elizabeth's Prayer." The whole was brought to a striking climax by the choir singing "Abide With Me."

Northern Mutual Attractions.

Mr. Carl Christianson, the head of Northern Mutual Films, informs me that "Women Men Marry" and "Parted Curtains" are going exceptionally strong, and he has fixed up first runs for several towns in the territory. He is also busy taking bookings for the second series of "Our Gang" and Snub Pollard comedies. Another film that has caught the exhibitors' eyes is "The Great Alone."

Gaumont's Features.

Mr. Holdstock, the manager of Gaumont's Newcastle Branch, desires to draw the attention of exhibitors to the fact that a reduction has been made in the charges for topicals and local features. Showmen should not be slow to take advantage of these. Business is progressing favourably and "Squibs, M.P." and "Lights of London" have proved fruitful for a good number of bookings.

SOUTH WALES NOTES

(FROM OUR CARDIFF CORRESPONDENT)

THE Gnoll Hall, Neath, which has been closed for several months for improvements, was reopened on Monday last. The many improvements which have been effected include an electric screen, a massive balcony, while the seating has been entirely redone. Mrs. Trueman is the energetic manageress, and for the opening night she showed "The Prodigal Son," and later in the week "Beyond the Rocks."

From Pictures to Variety.

A sign of the slump in that district is the changing over from films to variety of the Palace Kinema, Swansea, which has been running pictures for many years.

Exhibitor's Illness.

It is with regret that we learn of the indisposition of Mr. Nat Dix, one of the most popular exhibitors in the district. Mr. Dix is very well known, controlling a number of Swansea halls, including that super-kinema, the Albert Hall. He is suffering from a throat affection, and is at present confined to his home in Swansea.

Keen Business in Llanelly.

Mr. Fred Carpenter, formerly at Swansea, and now at Llanelly, is making things hum in the latter place. Business has wonderfully improved at the Palace Kinema, where he is manager, and the many unique features which he has introduced are taking on very well with his patrons.

With the Renters.

A warm welcome was afforded Mr. Paul Seligman at the Glamorgan Club last week, when he visited Cardiff to fix up "Robin Hood."

Mr. Ken Isaacs has succeeded Mr. F. Fletcher, who has gone to Birmingham for Fox Films, at Cardiff. Mr. Fletcher was very popular down here, and his departure is much regretted.

The South Wales management for the Regent Film Co. has been taken over by Mr. Roy Austin, in succession to Mr. Moreton, who formerly worked the Welsh territory from Bristol.

BARROW-IN-FURNESS NOTES.

(FROM OUR OWN CORRESPONDENT)

AFTER being closed for several months the Salthouse Pavilion has had a week's run, and very satisfactory business is reported. Mr. Foster, the new manager, intends to make a bid for success, and, while it is not in mortals to command success, he'll do more—deserve it.

* * *

Councillor Chris. Barben, one of the retiring councillors of the Barrow Town Council this November, is seeking re-election, and is, so far, promised a walk-over, although he is keeping his powder dry in case an opponent should come into the field at the last moment. Councillor Barben is chairman of the Watch Committee. He is the pioneer of the pictures in Barrow, being part proprietor of the Electric Theatre, which was the first kinema to be erected in the district.

* * *

Barrow has been very much in the limelight lately as the result of the deputation which went to interview the Ministers of Health and Labour in London last week. It was stated at that interview by one of the Ministers that the Washington Conference had practically killed Barrow because of its limitation of naval programs, but since then several Atlantic liners have been built, and Messrs. Vickers, Ltd., have at present several important orders for merchant ships to build as soon as the boilermakers' dispute is over. With that trouble out of the way the future would be much brighter for all interested in the trade of the town. As it is, the picture theatres are doing remarkably well considering the present circumstances. The various houses have not endeavoured to cut down expenses by booking cheaper films, in fact, they have been showing the best films possible, and that has proved the only wise policy. Barrow picture-goers are very critical; they will flock to see the best pictures, but an indifferent film fails to attract.

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HEPWORTH'S

GIVE YOU ANOTHER FINE HENRY EDWARDS PRODUCTION

"Boden's Boy"

MORE stories like "Boden's Boy," more actors of the genius of Henry Edwards and Chrissie White, more of the artistic effort that marks the Hepworth policy, and then would the Cinema Theatres of Great Britain nightly overflow.

The qualities in "Boden's Boy" ensure it success wherever it is shown. It hits hard with a comedy and pathos that will remain long in the minds of your audiences, and bring them back for more.

Hepworth
PICTURE PLAYS

TRADE SHOW——————SEE INSIDE

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"Boden's Boy"

A Comedy Drama

A HEPWORTH PICTURE PLAY
Produced by HENRY EDWARDS.

HENRY EDWARDS
CHRISSIE WHITE
HENRY VIBART
FRANCIS LISTER
STEPHEN EWART
JUDD GREEN
BOB RUSSELL

Hepworth

PICTURE PLAY

(EDWARDS SERIES)

from TOM GALLON'S Famous Novel.

A STORY of a great sacrifice in which unforced comedy and drama obtain tremendous effect.

'Enery Boden is a shop-assistant, and his peculiar manner of spending a sudden fortune gives Henry Edwards and the strong cast assisting him the opportunity of adding tens of thousands to the Hepworth public.

Your audiences will step into this Picture Play and be absorbed until it ends.

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TRADE SHOW

"Boden's Boy"

HEPWORTH PICTURE PLAY (Edwards Series)

OCT. 30th.

on Tuesday October 30, at 3 p.m., at the NEW SCALA THEATRE, Charlotte Street, LONDON, W., a Trade Showing of "Boden's Boy" will be given.

COME

AND BE CONVINCED OF ITS OUTSTANDING ENTERTAINMENT VALUE.

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The Day of screening last year's pictures is over —— In future you can show your patrons the latest product of America's finest Producing Organisation within a few weeks of its completion. Each picture will be a super, based upon a popular Stage Success or a widely read novel, enacted by the Greatest Stars of the Day

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Liverpool Exhibitors Up in Arms

Problem of Poster Prices—Can Renters Supply Posters for Nothing?—Appeal to Jury's—Excessive Bill-Posting Charges

From our Liverpool Correspondent

A SPECIAL meeting of the North-Western Branch of the C.E.A., convened for the purpose of considering the price of pictorial posters and the question of publicity generally, was held last Friday afternoon in the offices of the secretary (Mr. G. Dudley West), 10, Cook Street, Liverpool. The chair was occupied by Mr. J. H. Dovener, chairman of the branch.

The General Secretary of the Association had, said Mr. West, written a letter, dated the 10th inst., as follows:

"In reply to yours of the 6th inst., I fear there is no information in my possession which has not already been placed before the General Council or made public in the trade Press.

"It is undoubtedly a fact that the majority of renters are charging 100 per cent. profit on the posters they supply. Certain renting houses have cut the prices of posters, and even at the cut rates must be doing very well out of the turnover.

"It depends entirely upon the action which members will take, either by declining to take posters at the charges made, or utilising ordinary printed posters instead of lithographs."

Victor Sheridan writes:

"In reply to your letter of the 6th inst., I am certain you need nothing from me to demonstrate the ramp in posters. If any proof is necessary that a terrific charge is being made by the majority of renters, it can be established by a comparison of the prices of, say, First National, Famous-Lasky, Jury's, and others. If First National can trade posters at 1s. 6d., and make a profit, as you can rest assured they are doing, there is no reason for Famous-Lasky and others to charge 3s. No further proof is necessary."

Prices Compared.

The Chairman said he believed that in the course of the next week or two Sir William Jury would announce a substantial reduction in the price of posters.

Alderman Trounson stated that, before that special meeting had been summoned, he had seen Sir William Jury, who had informed him what his intentions were in the matter.

Mr. J. Leslie Greene observed that he had had correspondence with several firms regarding the cost of posters, and had ascertained that the renter was charging the exhibitor half-a-crown for a six-sheet poster, the cost of producing which was only one shilling. This represented to the renter the handsome profit of 150 per cent. on such posters. One firm he had in mind charged five shillings for a twelve-sheet poster, and other renting houses five shillings and sixpence, whereas the trade cost of producing that order would be only three shillings.

Proceeding, Mr. Greene stated the prices for larger posters, remarking that these prices were based on an order for one thousand sheets. In the mutual interests of renter and exhibitor he contended that as much publicity as possible should be devoted to this question. A very determined attitude ought to be adopted by the exhibitors, and they should insist upon the profit resulting to the renters on the sale of posters being brought within a reasonable limit. If the renters should put forward the plea that they had to place immense orders for these posters, and that it often happened that they had large quantities remaining on their hands, they could get over that by cutting down their orders. He had been told of one firm which was making a profit of £10,000 out of pictorial posters. The renters, by making excessive charges for these posters, were certainly restricting publicity.

Bill Posting Charges.

Mr. Greene also referred to the high charges for bill-posting in the Liverpool district, and said a certain firm had a monopoly, which was to the disadvantage of exhibitors. They not only charged twopence per sheet, but made restrictions in regard to certain positions. The firm also passed an edict that they would not put out a shred of painted work, as they said such posters spoiled the artistic effect of the hoardings. Mr. Greene declared that such tactics were not British, that the firm's charges were higher than those of any other firm in the country, and that the exhibitors ought not to tolerate being dictated to.

An Ultimatum Suggested.

Replying to several questions, Mr. Greene said there was only one way of making the renters bring down their prices, and that was to give them notice that unless they put their charges on a level with First National from a certain date, the exhibitors would not display any pictorials.

The Chairman agreed that if they brought the renters to book, the renters, as business men, would soon realise the position. To ask exhibitors to pay a profit for posters was absolutely absurd. He thought the renters ought to give them free.

Alderman Trounson felt it would not require much of a threat on the part of that Association to secure a reduction. The only excuse the renters had for charging high prices was that they had so many posters left over. Arrangements could be made to ensure that there would be no loss.

Questioning the Alleged Profits.

The Chairman said there was no doubt that the public was getting to know the brands of the films, and that the exhibitors were advertising them for the benefit of the renter.

Mr. Browne (Ellesmere Port) questioned whether any firm in this country had made a profit of £10,000 out of posters. If that was so there must have been a big revolution in the trade, as some years back not a penny profit was made.

F. W. Locke did not think the renters were making big profits, but he considered that some firms were smarter with their publicity than others. The great stumbling block between the renters and exhibitors was that the renters had no idea what the requirements were going to be.

Letters to Jury's and the K.R.S.

After some further discussion it was decided, on the proposition of Alderman Trounson, seconded by Ben Bailey, to send a letter to Sir William Jury to the effect that information, which they hoped and believed to be correct, had reached the branch, that it was Sir William's intention to come to the assistance of exhibitors in regard to poster pictorials and other matters, and drawing his attention to the charge made by First National, in the hope that "he might go one better," or, at least, assist exhibitors to the same extent!

(Continued at foot of next page)

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Bigger Films, yet Cheaper Film Hire!

Alfred Lever's Discussion with Yorkshire Exhibitors—Betty Compson's £750 a Week

From our Leeds Correspondent.

THERE was an interesting discussion on the cost of film productions and film hire at a luncheon given in the Queen's Hotel, Leeds, last Wednesday (October 10) by the Stoll Film Company, following the trade show of one of their latest productions, "Young Lochinvar," which had quite a good reception at the Majestic Picture Theatre. Mr. Alfred Lever, the general manager of the Stoll Film Company, had taken advantage of the occasion to visit Leeds and meet some of his old exhibitor friends, and to outline the future program and policy of his company.

Question of Prices.

Mr. Noel Rhys, the general manager of the Majestic Picture Theatre, in proposing the toast of the Stoll Film Company, said he was pleased to do so because it was a British company, and whatever exhibitors might say they were all anxious for the success of British films. The Stoll Company had very valiantly kept the flag flying, and if they continued to produce films of the calibre turned out lately they were assured of the support of the exhibitors and of success. Referring to the ever-increasing cost of film hire, Mr. Rhys said it was here, as far as the relationship between renter and exhibitor was concerned, that they came to a parting of the ways. The renters would have to look at things more from the exhibitors' point of view than in the catch-as-catch can spirit when booking films. If the exhibitor and his paying capacity was not considered he would go down the sink. In fact, to quote Jack Tidswell's slogan, "Film hire must come down."

The Problem for the Producer.

Mr. Lever, in reply to Mr. Rhys's remarks on film-hire costs, said the public were clamouring for bigger and better pictures. If the exhibitors could tell him how they were going to get a bigger and better picture without spending more money they were going to render him a great service. A big picture, in his opinion, was one which not only made a general appeal, but contained artistes that would draw the public. What was wanted was a drawing title and artistes the public desired to see, and when they were got inside the kinemas they must not be let down, but given something worth while. If they must spend less money, it meant giving artistes less (hear, hear) and devoting less to production.

Betty Compson and George Robey.

If they spent less on artistes they would not get those the public wanted. He instanced Betty Compson, who played in "The Royal Oak" and received £750 a week for six weeks. When any less sum was mentioned she said "Farewell," and then when subsequently offered the same figure to appear in "Sally Bishop" she refused and wanted more. They were playing Marie Doro and Henry Ainley instead. (Applause). George Robey had been boosted as receiving a large salary. He received two-thirds that of Betty Compson. Mr. Lever explained that Robey can get £500 at a flying matinee in Manchester, and the hall would not hold those who wanted to see him. He emphasised that they did not pay salaries unless they were earned. Artistes they had paid £25 had proved dearer than others who received £350. Film hire must be in accordance with the picture exhibited. If they paid £500 for a picture and the box-office was paying it remained a cheap picture.

Lack of Turnover.

Mr. T. Herbert Kaye, who extended a welcome to Mr. Lever, on behalf of the Leeds Branch of the C.E.A., and expressed warm appreciation of the work Stoll's were turning out, said he agreed with Mr. Lever that he did not know how the price of pictures could go down aud pictures become better, but if more money were spent he did not know how they could pay for them. This country had artistes, beauty, romance—all except turnover—sufficient to pay for these gigantic productions.

The Renter's Market.

Mr. J. F. Tidswell suggested that in fixing prices for films they should realise that there were 4,000 theatres in the country and percentage, too, but Mr. Lever, in reply, said that taking opposition houses and other factors really only 1,000 of this number were open to a renter.

Thanks to Ralph Hanbury.

This interesting and helpful interchange of ideas and opinions was wound up by an expression of thanks by Mr. Ralph Hanbury, the manager of the Leeds Branch of Stoll, who acted as chairman for the attendance of the exhibitors.

LIVERPOOL EXHIBITORS UP IN ARMS—*continued*

On the motion of F. W. Locke, seconded by M. Mott-Cowan, it was agreed to send the following letter to the K.R.S., and to all the renters:

"At a largely attended meeting of the North-Western Branch of the C.E.A., held for the purpose of discussing the cost of pictorial posters, the feeling was strongly expressed that, in view of the fact that such posters were printed to advertise the particular brand of film put out by the renter, that the price of these posters to the exhibitor should not at the outside exceed cost price." It was also resolved: "That the renters be requested to at once follow the lead given to the trade by A.F.N.; otherwise our obvious recourse will be to eliminate all pictorials and resort to letterpress posters, which have the added advantage of advertising the exhibitor's hall as well as the particular film for exhibition."

It was further decided to write to a bill-posting firm mentioned by Mr. Greene, drawing their attention to the high charges made by them, and asking for assistance.

[It should be noted that Jury's Imperial Pictures have announced the following reductions in poster prices as from Monday last, October 15, 1923:

48 sheets, 11s. each; 24 sheets, 7s. 6d. each; 18 sheets, 6s. each; 12 sheets, 4s. each; 6 sheets, 2s. 3d. each.—Ed., F.R.]

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THE TALES OF HOFFMANN

FAMOUS OPERA ADAPTED FOR THE FILM

THE big Granger-Vita production, "The Tales of Hoffmann," which is to be shown to the trade by Granger's Exclusives, Ltd., at the New Scala Theatre on October 23 at 3 p.m., is based on three love adventures from Hoffmann's "Strange Tales." The original music by Offenbach has been adapted for the film by Louis Levy and will be played in its entirety at the trade show. Hoffmann in the course of his wanderings meets with many weird adventures and always his footsteps are dogged by Satan, who appears in various characters.

The first adventure concerns Hoffmann's love for a life-like mechanical doll, which he sees through a pair of magic spectacles given him by Satan, who appears as an old-clothes man. Soon, however, the spell is broken. Next Hoffmann journeys to Venice and falls in love with the beautiful courtesan, Julietta, who is in the power of Satan, this time appearing as a Venetian nobleman. In order to have access to the woman, Hoffmann kills the man set to guard her. Julietta persuades Hoffmann to leave his reflection for her before he flees from the wrath of Satan. Hoffmann returns to his own country and falls in love with Antonia, who, however, is horrified to discover that the mirror does not reflect Hoffmann's form. He returns to Venice and eventually recovers his reflection. He finds when he comes back to seek Antonia that she has vanished. Her

NEW MACISTE SERIES

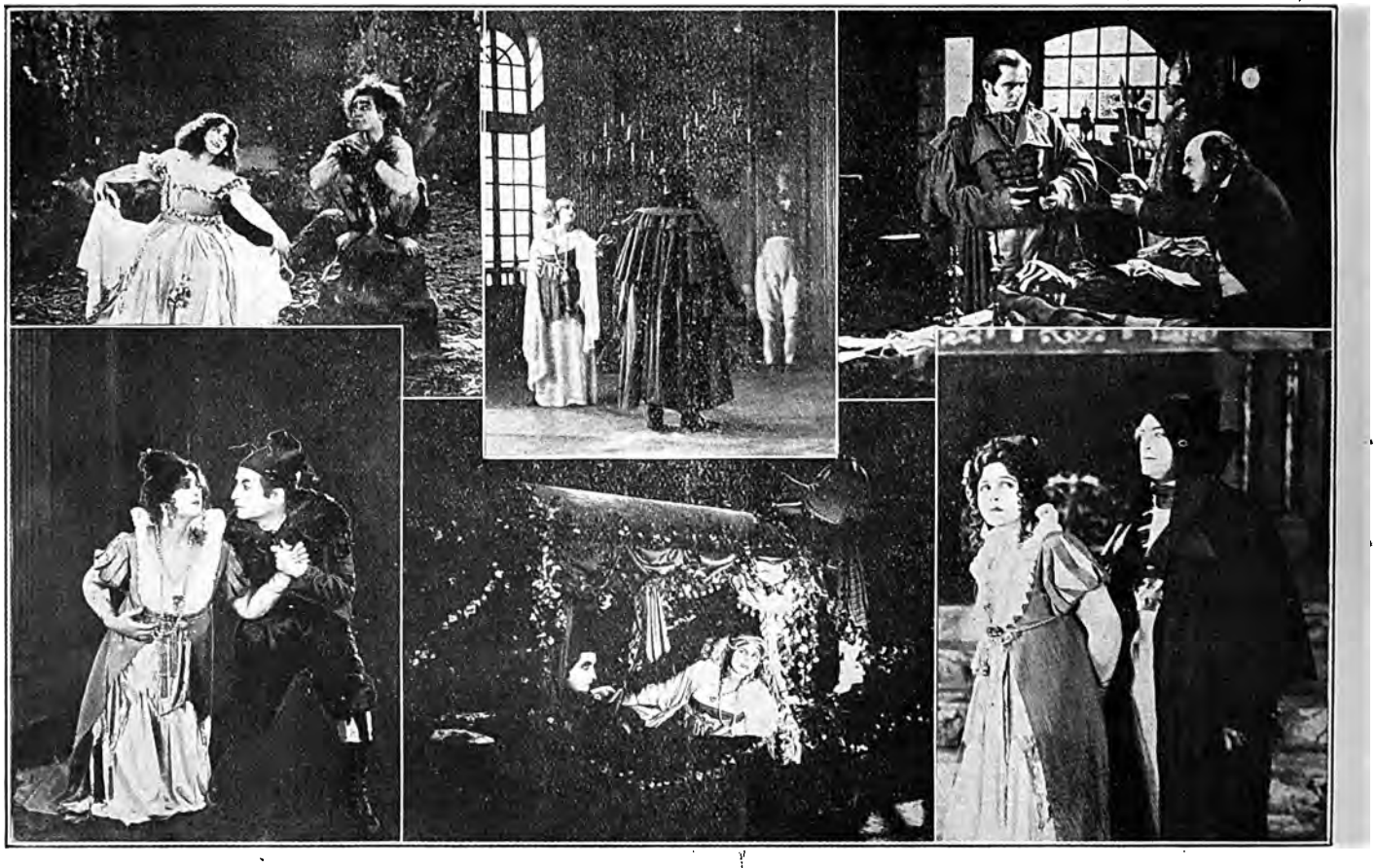
STRONG MAN IN STRONG STORIES.

MISS DALLAS, manageress of Victor Carter, Ltd., tells us that she is inundated with inquiries from renting firms with regard to arrival in this country of a new series of Maciste films. We understand that the producer of these films has concentrated not only on showing, as has hitherto been the case, the phenomenal strength of Maciste, but in also giving in each case a good, strong story. Maciste, without doubt, is extremely popular in this country, and any film featuring him will prove a money-making proposition for both renter and exhibitor.

(*Continued from previous column*).

father, Crespel, has fallen into the power of Satan, who appears as Dr. Miracle. Hoffmann discovers that Crespel keeps his daughter a prisoner and at length gains access to the house. How Hoffmann finally saves both Crespel and his daughter from the power of Satan, and how he finds happiness with Antonia forms the conclusion of this absorbing film. Max Neufeld appears as Hoffmann, and Dagny Servaes makes an enchanting Julietta in a picture produced on magnificent lines.

SCENES FROM "TALES OF HOFFMANN."



"Tales of Hoffmann," the new Granger-Vita production, is to be trade shown on Tuesday next at the New Scala Theatre, Charlotte Street, Tottenham Court Road. Dagny Servaes and Max Neufeld co-star in this interesting production.

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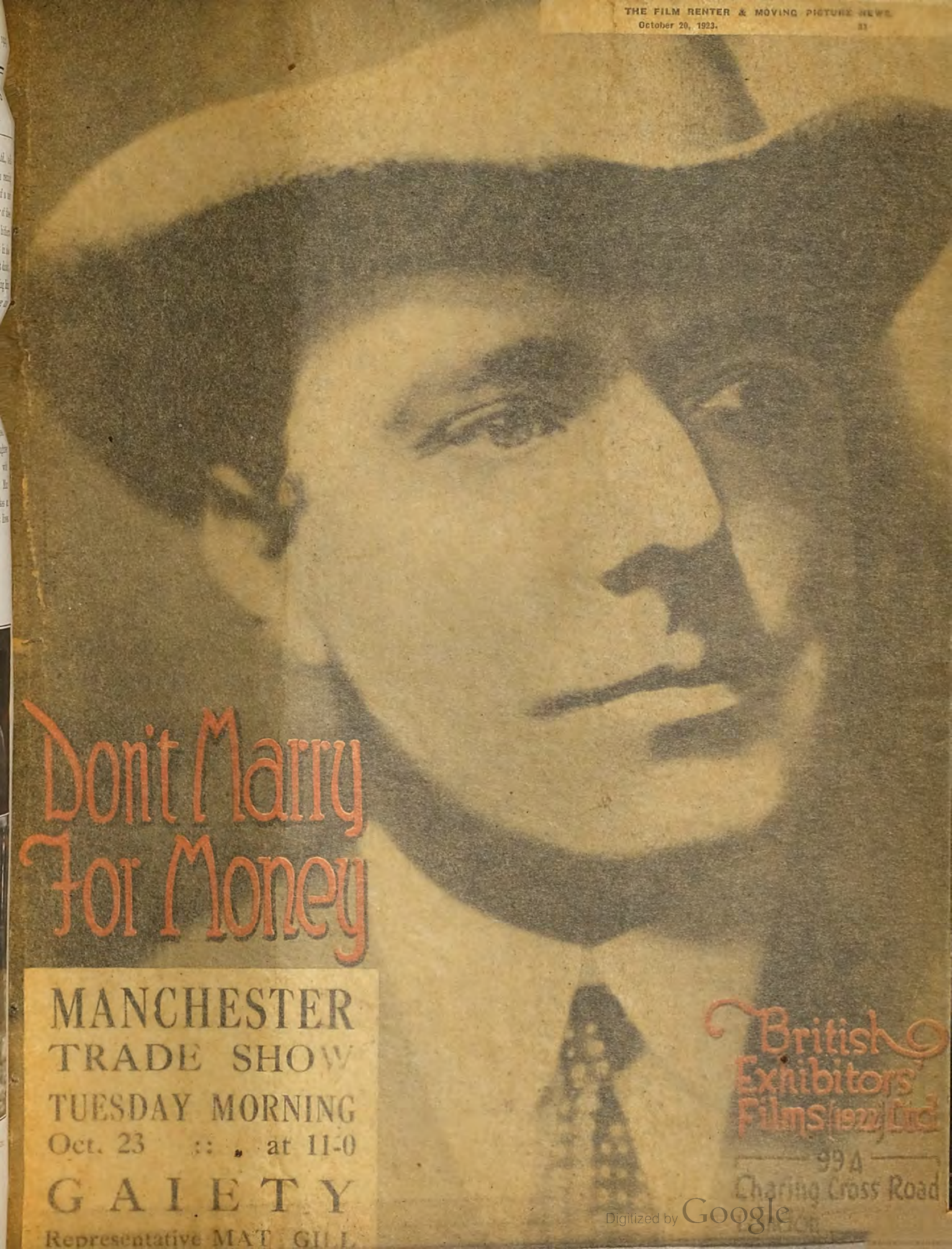

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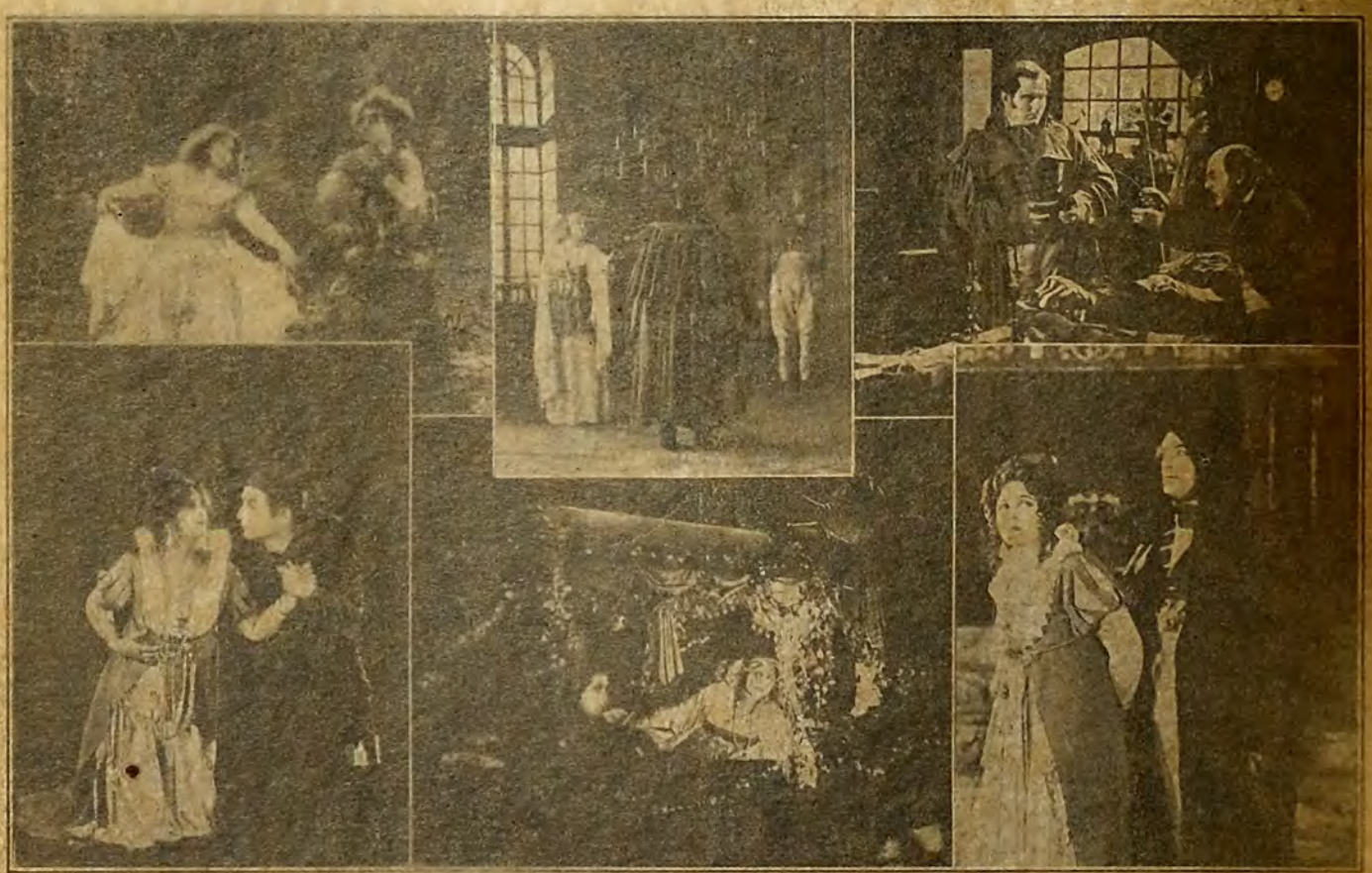

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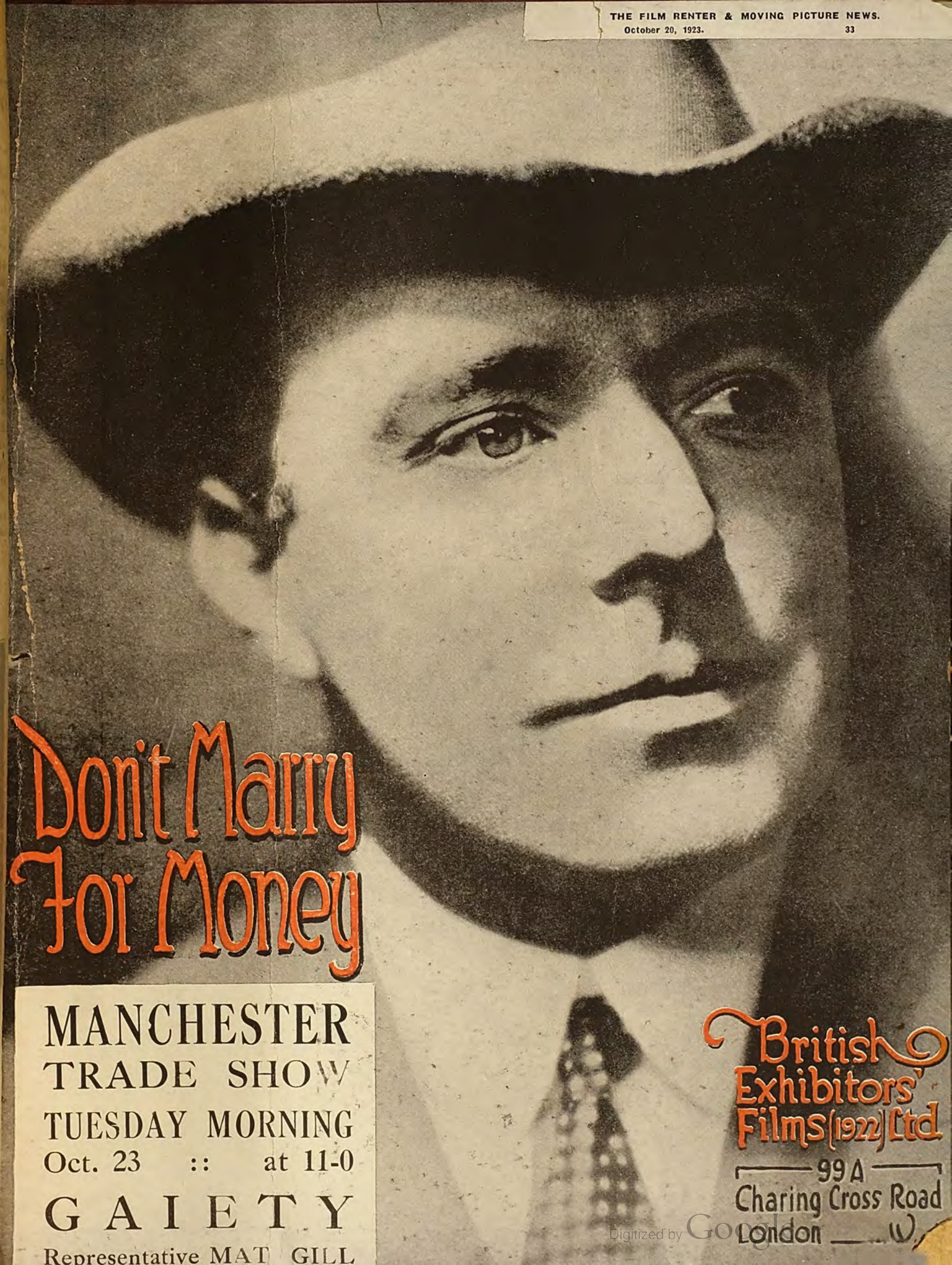

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British Exhibitors' Films (1922) Ltd

Ruby De Remer
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Oct. 24, at 11 a.m.,
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Rep.: CHARLES THOMPSON

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Scottish Notes and News

"Chu-Chin-Chow" and a Talk with Herbert Wilcox —First National's New Policy—Lowering Admission Prices—Football Results

From Our Glasgow Correspondent.

THE event of last week in Glasgow was the trade show of "Chu-Chin-Chow," and it went off with a great bang. I have seen very few trade shows of late which drew a bigger representation of exhibitors and viewers—not to mention the general public! Perhaps the reason why La Scala is so popular for the exhibition of new plays is the fact that Norman Austin is a musical director who is supreme in his own line. He certainly got the best out of Frederic Norton's composition, and the vocalist was applauded for the cobbler's song. Taken all round, the trade show was a great success, and I am sure that Mr. Joseph Kean, of Famous Productions (who handle the Graham-Wilcox productions in Scotland), had every reason to be satisfied.

Herbert S. Wilcox.

After the show I had a chat, for a few minutes, with Mr. Herbert S. Wilcox, who was specially pleased with the music. He told me that he had come on from Sheffield, where he had to conduct the orchestra himself, so that it would appear that he is even a more versatile young man than most people are aware. The world is his oyster, and in his next film we shall see what pearl he has brought back from Spain.

All the Heads.

As they say in Scotland, "all the high heid yins" were soon in conversation with the unassuming Mr. Wilcox. I noticed Mr. A. B. King, Mr. Lawton, Mr. Howie, Mr. Wilson, Mr. McPherson, and other notabilities among the exhibitors, and Mr. Joe Kean was busily engaged in trying to converse with two people at one and the same time. The general opinion of the film seemed to be that it could be put over to money, and with its rich musical setting, and the glamour of a five years' stage run behind it, it will, no doubt, be booked solid by the big houses.

"A.F.N." New Policy.

The exhibitors have to thank the Associated First National people for "doing something different," and their decision to show at the principal kinemas straight off is certainly something in the right direction. They could just as easily have taken a theatre or music-hall, but, then, that would not have been different, and the music-hall and theatres are places for producing the spoken drama and vaudeville. Some renters, of course, say that a kinema is a place where a film is shown—even if it be a glorified barn! However, the point is that Associated First National are going into the kinemas with their stuff, so "Potash and Perlmutter" may be seen at the New Savoy next month.

Admission Prices.

Here and there I hear that managers are wondering if a reduction in prices will help towards better houses. Even a small reduction might be helpful. At any rate, the Rosevale Cinema in Partick has taken the step of slightly lowering the charges of admission. The area is reduced from 9d. to 7d., the stalls from 9d. to 6d., and the balcony from 1s. 6d. to 1s. These prices are inclusive of the Entertainments Tax, and as the Rosevale is situated in a district which suffers very heavily from unemployment in the engineering shops their patrons should be grateful for the concessions. But, in addition to its working-class clientele, the Rosevale has patrons of the better class, and their programs have included big features such as "One Exciting Night."

At Glasgow Houses.

Some excellent films are being shown in Glasgow this week. I am told by Mr. Adair that the success of "Iniquity" has exceeded his anticipations, and it had to be retained for another six days. Then at the Coliseum is the Goldwyn super, "Enemies of Women," which is described by one lay newspaper as a "live film." It certainly is! The La Scala is going out strong with "One Exciting Night," and Mr. Thom, the manager, is thinking out new stunts every night.

Football Results.

In some of the outlying parts of Scotland they do not get football results till Monday, but where there is a kinema they do not need to wait. It was thought at one time that broadcasting would do this for the people eager to have the latest news, but I take it that the B.B.C. do not want to be up against the strong interests of the newspapers in this particular matter. But the screen can quite justifiably play its part, and I am told that on Saturday nights the big things that the patrons look forward to are all the winners at football.

Slides.

A few of the kinemas are giving a helping hand to the Redding Pit Disaster Relief Funds.

Stuart M. Johnston has come back to Butcher's, and is now located at their offices in Renfield Street.

"Sonny, please come home!" was a teaser effectively used in a local sheet to advertise the coming of "Where is my Wandering Boy?"

Jack Buchanan, the light comedy actor, stars in the B. & C. production, "The Audacious Mr. Squire," to be trade shown in Glasgow soon. Jack is a West of Scotland boy.

KINEMA SALE APPROVED

IN the Chancery Division on Friday, October 12, Mr. Whinney, in the matter of Antrobus v. the Islington Cinema, Ltd., sanctioned the sale of the kinema and gave his approval to a provisional contract. The price, Counsel stated, was £4,000 for lease of the property and fixtures, and the auctioneer had made an affidavit that in the present depressed state of the kinema industry the price was a good one. The sale would be as a going concern.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Renters' Meeting to Fix Trade Show Dates: abortive ending—Hungarian Prince at the Gaiety—Resignation of Piccadilly Manager; Letter from Charles Ogden

By "THE FILM RENTER" REPRESENTATIVE

A SECOND meeting of local renters—only slightly better attended than the first—was held in Gaumont's private theatre, at the instigation of Mr. Agnew, on Wednesday, to discuss what arrangements could be made to prevent any clashing of trade show dates of the new British pictures which are to be screened in November. Present were Messrs. Arthur Leslie (Granger's, Liverpool), Reg. Askew (Granger's, Manchester), F. Rigg (Progress), E. Samuels (Fuller's), E. B. Hyde (Primus), H. Adams (Walturdaw), and D. Mitchell (New Century Film Service). Mr. Agnew presided over the meeting.

Not a "Catch-as-Catch-Can" Campaign.

The Chairman said that the whole of the renters in Manchester had been asked to attend, and he regretted that so few had turned up. The object of calling them together was to endeavour to come to some amicable understanding in regard to the showing of pictures next month, in order that exhibitors might have an opportunity of viewing all the British productions which were to be released during the special British Film Week, February 11-16. About twenty new pictures from British studios were to be shown in the four weeks of November, and it was desirable that each renter handling any of these propositions should have a clear field on the date booked for his trade show. Obviously they could not all have the Tuesdays and Fridays, and he suggested that the best way would be to ballot for dates and then show in rotation, in order to eliminate the chances of unnecesary competition on the same day. This was not a catch-as-catch-can campaign, but a co-operative movement designed for the good of the whole industry. They were all—manufacturer, renter, and exhibitor—in the same boat, and if anyone caught a crab there would be trouble for the whole lot of them.

Test for Exhibitors' Loyalty.

Mr. Arthur Leslie asked what was going to happen if they could not secure theatres on the dates required owing to their already having been booked by American companies; and Mr. Rigg questioned very much whether exhibitors, if they had to choose between seeing a British film and an American super on the same morning, would patronise the British show. A general discussion then took place as to whether the exhibitors' loyalty would stand the test in such a matter, and it was unanimously agreed that it would not.

Return to Status Quo Ante.

Eventually it was felt that, as so few renters had indicated a desire to come to any definite arrangement about the matter in hand, no useful purpose would be served by prolonging the meeting. On the motion of Mr. Hyde, seconded by Mr. Leslie, and carried *nem. con.*, it was therefore resolved "That this meeting is not sufficiently representative to arrive at any decision in regard to fixing trade show dates of British films." The proceedings then terminated with a vote of thanks to Mr. Agnew for his courtesy in calling his fellow-renters together.

A Letter of Appreciation.

Some considerable speculation having arisen locally in regard to the resignation of Mr. George H. Barrasford from the general managership of the Piccadilly Picture Theatre, Mr. Charles Ogden, the managing director of the company, has sent us the following statement (which we have much pleasure in printing) in appreciation of Mr. Barrasford's services and abilities. Mr. Ogden writes: "Mr. Barrasford has been in full managerial control of the above theatre since its opening fifteen months ago, engaging and organising, in consultation with myself, the initial staff, including the orchestra. Prior to this he worked under my supervision at the King's Picture House, Chelsea, managing there for about a year, and before that at the Queen's, Longsight, Manchester. All this time he has been serving what is largely the same directorate, as some of the members of the boards are interested in the three places. Each change has been considerably for the better, and he has fully justified the confidence I had in him when giving him the Piccadilly appointment.

Loss of Valuable Assistance.

"I regret very much the fact that he has found it incumbent on him to resign, but, unfortunately, this company having been compelled to reconstruct, it is inevitable that the uneasiness and uncertainty developed under such conditions should have some such effect upon the staff.

"I can only add that I regret very much losing his valuable assistance, as, apart from his managerial ability, I have always found him courteous, pleasant of manner, a very hard worker, truthful and honest, so much so that the parting gives me a sense of personal loss.

"I believe he has already made satisfactory arrangements for the future, but, in any case, I can fully recommend him to anyone requiring a manager of the calibre necessary for the efficient running of a large high-grade theatre such as the above. I should, at any time, be glad to reply to any inquiries regarding him.

"A letter of this nature to the Press may be somewhat unusual, but, as you know, an occurrence like this at an important theatre is rather apt to be misunderstood."

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Financing a Film.

Dispute Over the Terms of a Loan.

A CASE of considerable interest to the film trade was heard in the King's Bench Division of the High Court of Justice, before Mr. Justice Swift, on Monday, October 15, when Mr. H. R. Thompson sued Mr. Denton Hardwicke and Mr. G. Edwards for the sum of £500, monies advanced to exploit a film, "Antony and Cleopatra." The defendants alleged that two other films were included in a verbal agreement and that the action was premature, as no receipts had been received as yet from those films.

Mr. Campbell, who appeared for the plaintiff, said that Mr. Thompson was, with Mr. Hardwicke and Mr. Edwards, the defendants, and a Mrs. Scott, partners in respect of the exploitation of a film, "Antony and Cleopatra." That partnership was entered into and a verbal agreement made in May, 1922, and Mr. Thompson, the plaintiff, then went to America. The formal agreement of partnership was not drawn up until the end of July. That was in respect of one film only. There was an alleged verbal agreement whereby two other films were brought into that partnership, but in point of fact there never was any such agreement. The plaintiff did lend certain sums of money to the defendants to assist them in taking up two other films, but without any partnership at all.

Mr. Herbert R. Thompson, the plaintiff, in evidence, said that he agreed to finance the film, "Antony and Cleopatra," on certain terms. It was mentioned later about financing two other films, but witness did not agree. He received a letter from Mr. Hardwicke asking for another loan, and later agreed to lend another £100. Mrs. Scott let Hardwicke have the money. There was no agreement that money lent should be paid back only from the receipts of the two films.

Replying to the judge, Mr. Thompson said on October 18 he wrote a letter to Mr. Edwards saying he was not going to take any financial part in the exploitation of the two films.

Did you, after that, have an interview with Mr. Hardwicke with regard to the matter?—I had many interviews.

At any interviews were arrangements made that you should not be repaid money you had advanced until after the two films had been exploited; and that you should be repaid as far as possible from the receipts of those two films?—That arrangement was never made.

Mr. Hardwicke maintained this was so and pointed in the agreement that he and Mr. Edwards had received no payment for their services whatsoever. Mr. Thompson had charged no interests and asked no receipts. There was no question of receipts until the last £100 came up. At the present time certain monies were due from the exploiting of the first film, and as the accounts came in every penny would go to Mr. Thompson. They would not touch one penny from either of the two films.

Giving judgment, Mr. Justice Swift said: It was quite clear no definite arrangement had been made. However much discussed it may have been between the parties, and however optimistic the defendants were, they did not enter into an arrangement for the two films. The only matter in which Mr. Thompson was financially interested was "Antony and Cleopatra," and, having made it quite plain, he was not taking any financial interest in the two films, he advanced to the defendants the last sum of £100. He had already advanced other sums to help them with the two films. He therefore gave judgment for the plaintiff for the sum sued for.

ROUND THE MANCHESTER TRADE—*Continued.*

Hungarian Band at the Gaiety.

The Gaiety has been drawing big audiences this week to hear Prince Imre Magyary and his Hungarian Gipsy Band from the Concordia, Budapest. This band, which was brought over to England by the British Association a month ago, has been granted a stay by the British Government. It has played in Liverpool and London, and Mr. Blattner's enterprise in securing it for the Manchester Gaiety has been much commented on. The band comprises eleven performers under the lead of Prince Magyary, as first violin, and it has been delighting Mr. Blattner's patrons three times daily with both classical and syncopated selections, ranging from the "Hungarian Rhapsodies" of Brahms-Lizst to a special "arrangement" of the popular American air, "Yes, we have no bananas." "A Tailor-Made Man" and "A Spanish Jade" were the Gaiety's top-liners during the week. By the way, "Key Cities, Ltd.," who took over the Gaiety six months ago, have now availed themselves of the option of a seven years' lease of the theatre, with the further option of renewal for a similar period.

Shouting "Circus Days."

Congratulations are due to the manager of the Blackley Empire, Manchester, for the excellent manner in which he put over Jackie Coogan's First National subject, "Circus Days." In the words of the showman, "a veritable conglomeration of mammoth marvels" was assembled. Clowns, columbines, ring masters, doormen, tiny ponies, and other similar attractions were used in a big circus parade, while the front of the theatre was decorated in circus style, even the wording on the billing matter being admirably in keeping with the glamourous atmosphere of days under the big top. Needless to say, the stunt was particularly effective and big business resulted throughout the entire time of showing.

Mems. of the Moment.

The next big attraction to be shown by the Western Import Company is "Notoriety," starring such well-known artistes as J. Barney Sherrey and Rod la Roque. The Manchester trade show is fixed for Wednesday week, October 31, at the Deansgate.

* * *

Maurice Carr, of Marks Films, has recently returned from London with several sensational film propositions, which will be screened to the Manchester trade in due course. Fuller particulars in our next issue.

* * *

Next week the Clarion Film Agency will announce trade show dates and venues for Manchester, Liverpool and Leeds, of the first of their two B. and C. productions which are down for release in British Film Week, February 11, 1924. This is a comedy, entitled "The Audacious Mr. Squire," featuring Jack Buchanan, of "Battling Butler" fame.

* * *

It was erroneously stated in this column last week that the College Picture Theatre, Coupland Street, had been taken over by Mr. Selig. We are now informed that this kinema has not changed hands, but is still in the possession of the College Picture Theatre, Ltd.

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JAPAN'S GREAT DISASTER

A FIRST-HAND ACCOUNT BY A FILM MAN

A LETTER, received by Mr. E. E. Shauer (director of the Foreign Department of Famous Players-Lasky Corporation), tells of the suffering of Paramount representatives in the great earthquake, as the following extracts show:

Friday, August 31, and Saturday, September 1, were holidays, and everybody wanted to get out of Tokio. Bob (Mr. R. E. McIntyre) and I went to Miyanoshiba, and were there when the big hell turned loose. It was terrible beyond description.

I was one of a party which was rescued by a big relief crowd. We walked over mountains for twenty-four miles, and after a two days' hike we reached Kobe. Bob left us on Sunday, September 2, to go to Tokio. He walked sixty-five miles and landed there nearly dead. I could not get away. I could not walk at that time as I was injured, digging my wife's sister out of a wreck. She was pinioned in a hole caused by the falling in of the roof carrying the floor above her down on top of her. But I dug her out. I sustained a slight rupture in doing it, but I don't mind that.

Everything—books, papers, records, films—in our office was totally destroyed by fire. Not a scrap left for us to go on. What film was out working outside of Tokio we are locating as quickly as we can. There is no telegraph or mail connection between here and Tokio. I had cabled that I thought it advisable to go home in September, but I'll not go now under any circumstances. We have to start all over again, and will cable you to-day for new stock.

Bob came here on a relief ship yesterday, and we are again together working things out. All of the film in bond at Yokohama is gone. *There is no Yokohama*—it is wiped out completely, as is a great part of Tokio.

All first-run theatres in Tokio are now ashes. The Universal Office in Tokio burned to the ground. The United Office and stock were saved. September would have been our best month, but what *would* have been does not count now. Bob and I will stick it out, start all over, and we hope to see you in the next few years. It will cost something, but you have not heard us yell for money so far, though our bank was burned, and we didn't know how much was in it. Not much, as we had just sent a remittance home.

THE KING OF ARTISTS (ALLIED)

THE THREE GEORGES

MR. GEORGE KING, sales manager of the Allied Artists Corporation, Ltd., has been recently making several trips into the Provinces, speeding up the various branches and travellers for the big influx of pictures which this organisation expects to release this winter. He reports an enormous interest on the part of the exhibitors in all the forthcoming Allied Artists productions, particularly, of course, in Douglas Fairbanks in "Robin Hood," the advance bookings of which are very heavy. The coming of "Richard the Lion-hearted" is also exciting curiosity.

GEORGE KING, of Allied Artists.

By the way, George—that is Allied Artists' George—while wishing George King, of the International, every success in his new field, does not wish the friends of Allied Artists' George to confuse him with International George. What with

King, George, Allied,
King, George, International,
King, George, Imperial,

it's a bit confusing. To avoid any error, the George King, whose picture is reproduced herewith, is still sales manager of Allied Artists.

First National has disposed of the Chinese rights of a group of fifty-five productions to China Theatres, Ltd., of Tientsin, China. The territory covers China, Macao, Hong Kong and Vladivostok. Other sales reported by the Foreign Department are: series of twelve Mack Sennett comedies to Rolph Minden, of Amsterdam, for Holland; "Daddy" and "Circus Days," for Spain, Spanish Morocco, Canary Island, Portugal and Portuguese East and West African Colonies to Companhia Cinematographica Hispano, of Madrid, Spain; "The Virtuous Vamp," and "The Voice from the Minaret," for Bulgaria, to the Pallida Film of Berlin.

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NOTORIETY

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SCENE FROM "THE BROKEN WING."

The Broken Wing.

Photoplay that eclipses the stage version—Is brisk and entertaining.

RELEASED BY WALTURDAW.
Length, 6,200 *feet.*
Release Date, *March*, 1924.

THIS picture is an instance of the screen being able to portray what is impossible upon the stage. When shown here in London, the stage play of this name was not enormously successful, but it may be prophesied that the screen version will be more popular than its stage forbear.

The story, as will be remembered, deals with the visit of a broken aeroplane to a Mexican rancho, and on the screen the wider spaces and the open-air scenes have much more value than they possibly could have on the stage. The play also has been brightened in several places by the introduction of bright dialogue in sub-titles, and these should do much to help the picture over. It is, however, only fair to remark that some of these may possibly offend the susceptibilities of the more religious-minded, although the sentiments expressed, put into the mouth of the Spanish girl with a very small English vocabulary, seem perfectly natural. This feature was noticeable in the stage version, but in one or two places the film has made a distinct improvement.

The story opens with the departure of Philip Marvin on a record-breaking trip by aeroplane, but, unfortunately for him, though fortunately for Inez Vallera, his machine develops weaknesses which compel his descent during a terrific storm. This part of the picture, by the way, has been magnificently handled and gives quite a convincing suggestion of the perils of an airman during a storm.

Inez Vallera, on her Mexican ranch, dislikes very much the attentions of General Santos, the leader of the revolutionary army, and prays that a husband may be sent to her to obviate her acceptance of Santos. Suddenly a crash comes through the roof of the house in which Inez and her people are dwelling, and from the debris Philip Marvin is removed. Inez looks upon his dramatic arrival as the answer to her prayer, and sets herself to work to nurse him back to health. She gets her maid to mix a love potion, which she literally pours into him, and his affection for her gradually grows. The accident, however, has caused Philip to forget his name, and Inez looks upon him as Mr. Wolsey, having found that name upon his undergarments.

When he has become convalescent, he manages to mend the aeroplane sufficiently to enable him to take a trial flight, and, the two having been married, they plan their escape. Inez is full of joy, but her hopes are dashed to the ground by the arrival of a woman who claims to be Marvin's wife from New York, but in the end it is revealed that both she and the man who accompanies her are secret service agents, and are planning General Santos' overthrow, so the story ends in the happy manner which is demanded by all kinema patrons.

As Inez Vallera, the Mexican girl, Miriam Cooper gives a most excellent portrayal of the character, suggesting the joy of life of the girl, and her new-found devotion developing into strong affection; while Kenneth Harlan, as Philip Marvin, is a dignified and attractive character. Walter Long is the real swaggering Santos, and Edwin J. Brady manages to introduce some delightful comedy into the part of Bassilio, Santos' underling.

The picture has been well produced and should find a hearty welcome amongst all classes of exhibitors.

SCENE FROM "RED LIGHTS."

Red Lights.

A mystery drama in a railroad setting with a thrilling climax.

RELEASED BY GOLDWYN.
Length, 6,400 *feet.*
Release Date, *January*, 1924.

HERE is a mystery picture with a fine suspense interest, a packet of thrills, and a very realistic and effective climax that will go far as genuine entertainment. Adapted from the play by Edward E. Rose, it is mainly set in a railroad car, in which many strange things happen during an express journey. In comparison with a setting of this novel character, other mystery films, staged in the environment of a house or bungalow, appear somewhat easy in treatment. On a railway train going at full speed it is a little difficult to imagine secret doors and passages, rooms overhead and underneath, with mysterious happenings at every turn, and all in the narrow space of the car! But it is most effectively done, and a strong suspense interest is well maintained until the end.

Review of Ne

All About This

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w Productions.

Week's Pictures.

The story concerns Ruth, the daughter of Luke Carson, railroad magnate, who has been abducted in infancy, and ultimately found in young womanhood at Los Angeles. Carson sends Godfrey Murray, an old friend, to meet Ruth and bring her home. Murray finds Ruth very much perturbed. Ever since the announcement of her parentage she has been the victim of strange death warnings, conveyed through the air by means of a ball of red light. Ruth's fiancé, John Blake, engages Sheridan Scott, who calls himself a "crime deflector," to make investigations in the case. One of Scott's first discoveries is that Carson's imbecile brother, Ezra, who, despite his infirmity, is a clever inventor, has a grudge against Luke, and it was evident he was trying to strike him through his newly-found daughter.

Ruth and her party start east in the luxurious car usually set apart for the use of the president of the line. The journey had hardly commenced when very odd things happen, and the red lights flash out significant messages. In the midst of these, Godfrey Murray is murdered. Sheridan Scott is active, and it is clear he suspects the author of the crime. At the first stop Luke Carson joins the train and meets his daughter. Soon after the resumption of the journey the private car breaks loose while the train is climbing a steep grade. Ezra makes an appearance on the train and hails with delight the sight of the car now rushing downwards at a terrific pace to a certain doom. But help comes in time, and the express coming in the opposite direction is switched to safety, and the flying car rescued with its occupants, with the exception of Ezra, who meets a well-deserved fate.

There is an undoubted thrill in the very realistic climax, with the headlong rush of the detached railway car to almost certain destruction. This has been most effectively staged. An acceptable vein of humour is provided by the detective, whose comicalities and unexpected appearances at critical moments are most diverting. The acting is good, if not particularly distinctive. Marie Prevost is sincerely effective as Ruth, and is well supported by Alice Lake as Norah and Johnny Walker as Blake. Raymond Griffith is excellent as the detective. Photography and settings are outstanding.

This is a showman's proposition, pure and simple, for it is genuine entertainment, most realistic and convincing, and will please any audience.

Does It Pay?

Picture with divorce subject of average merit.

RELEASED BY FOX FILMS.
Length, 6,650 *feet*
Release Date, *April* 21, 1924.

THE question of divorce is a much more urgent one in America than in England; nevertheless, it has here its intimate side, which makes it a subject of almost universal interest. The title of the picture, by itself, does not convey the idea of strained relations within the home, and exhibitors booking this picture must add to the call of the title. The film is in the nature of a tract against divorce, and possesses in places the weakness, as well as the strength, of the tract.

SCENE FROM "DOES IT PAY?"

John Weston, successful business man, agrees to the engagement by his wife of a companion, and Doris Clark arrives at the Weston home. She remains for a time until Mrs. Weston suspects that she is trying to ensnare the son of the family, Jack, when she is discharged. Weston, senior, has fallen in love with the girl, and gets a divorce in the easy American fashion, and marries Doris Clark, to the sadness of his son and daughter, no less than his wife. But the fresh arrangement has its drawbacks and the new wife proves flashy and uncertain. Moreover, her attachment to her music master is too affectionate, and the discovery of this leads to a breach, when it is discovered that wife and music-master are, and always have been, lovers. This discovery leads to a nervous breakdown on the part of John Weston, which is only repaired by his reunion with his wife and daughter.

Hope Hampton, who plays the part of Doris Clark, does her best with the part, but it is one of peculiar difficulty, and there are other actresses who look more of a vampire than she. The difficulty of the part lies in the break between the interpretation of the character, which comes when she leaves the Weston's home. Until that point she has played the demure, straightforward girl. Then it is as though the writer of the scenario changed his mind, for, henceforth, she becomes an entirely different woman. There is no subtle hint of double-dealing in the first half at all, but in the latter half the picture just adopts conventional methods, and the acting accordingly suffers. There is one exception to this rule, and that is the acting of Peggy Shaw as Weston's daughter, Alice. She makes the scene of the

SCENE FROM "ST. ELMO MURRAY."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

meeting with her father one of intense pathos, and can register grief without becoming ugly.

"Does It Pay?" will make an average second feature in almost any type of hall.

Pioneer Trails.

A tale of the Californian gold rush of 1849, with an Indian massacre scene.

RELEASED BY VITAGRAPH.

Length, 6,500 *feet.*

Release Date, *February* 25, 1925.

PIONEER stories, covered wagon episodes, and early local history, appear to be popular subjects for picturisation just now by the enterprising American producer. It certainly has afforded them an opportunity of resuscitating the Red Indian in his crusade against the early white pioneer, and of rehashing many of those harrowing massacre scenes which used to curdle one's blood in the good old days of Bison and Essanay. That there is a new public for this class of picture in America is pretty certain, but whether or not the revival in this country is likely to be popular remains to be seen.

In "Pioneer Trails," Vitagraph is offering a picture that is more of a mountain drama of the early sixties, when transportation was extremely difficult in these inaccessible areas, rather than a theme carrying any historical importance. But the story is founded upon a pioneer trail during the gold rush of 1849, and it is somewhat to be regretted that the introduction of this feature should have been left to the end of the picture, and then given as a fade-back. This method of treatment is decidedly inartistic, and there is always a serious danger of an anti-climax. There can be very little doubt that the fade back was the crux of the story. It was remarkably well done, and the scene of the massacre, with the wagon train turned into its defensive circle, into which the animals and non-combatants crowded, while the Indians careered around in mad fury, was very effective. And its effectiveness is ample reason why it should have been embodied in the early part of the script.

The story opens at the home of Mrs. Salter in one of the early Californian settlements. Her foster-son, Jack Plains, is the life of the district, and on this particular day rescues the stage coach from destruction by a daring bit of bravery. In the coach are Rodney Miller, his daughter, Rose, and a young partner, Philip Blaney, who were all very much shaken, and Jack invites the party to his mother's house to recuperate. It was arranged that the two men should resume the journey, leaving Rose at the cottage until their return, but this did not suit Blaney, who was planning to marry Rose, so he remained with her at Mrs. Salter's. As the days passed it was evident that Jack and Rose were becoming greatly attached to each other, to the great annoyance of Blaney, who reminded Jack that he was a nameless waif, and hardly a proper suitor for one in Rose's position. Bitterly Jack realised the truth of this. All he knew of himself was that he was the sole survivor of an Indian massacre, and the only clue to his identity was a pistol, which had been his mother's.

Soon after this, Blaney proposed to Rose, and when she refused him he used threats and took the girl in his arms. Seeing the struggle, Mrs. Salter intervened with a pistol, but Blaney, now thoroughly aroused, seized the weapon, and in the excitement Mrs. Salter is killed. Jack, arriving home, finds his mother murdered, and is arrested for the crime on information laid by Blaney. Rose has disappeared, but Blaney finds her, and forces her into a bogus marriage in order to silence her. Jack stands his trial, and is acquitted, as his friends find the horse-thief who performed the marriage service, and Rose is free to tell her story. Rose's father, who has returned, having satisfied himself of Jack's identity, tells the story of the early trail, in which Jack's father and mother lost their lives. Jack's name being established, he finds happiness with Rose.

There are some good Western thrills in the drama, one of the best being the rescue of the runaway stage-coach tearing down the mountain side. There is also a rich vein of comedy provided by a decrepit old vagabond and his donkey, who is something of a lawyer and always and wholly a philosopher. The acting is good all round. Cullen Landis is a manly hero, and carries off his stunts with all the confidence of the expert in Western drama. Alice Calhoun makes a charming Rose, and Otis Harlan is an effective and amusing vagabond. Photography is up to Vitagraph standard, and there are many beautiful settings and long shots of mountain scenery.

This picture is undoubtedly good entertainment. Its best point is its fast action; and the introduction of the Red Indian element is now somewhat of a novelty which might well repay exploitation. But it certainly could be reassembled with manifest advantage, and this would greatly improve its artistic value.

In the Name of the Law.

Wasted opportunities weaken promising story of American police life.

(R.C. PRODUCTION.)

RELEASED BY WARDOUR FILMS.

Length, 5,800 *feet.*

Release Date, *February* 7, 1924.

THE central situation in this picture, had it been assisted by good supporting incidents and by more capable direction, would have made the feature quite a success, but, unfortunately, these essentials are lacking, and the result is that the film is disappointing. The trial scene, for instance, is rather long-drawn-out, and the language of its sub-titles at this point "high falutin,'" but there is a certain amount of strength here which it would have been well to conserve and so carry it on to the end of the picture. Unfortunately, just here the bottom seems to have dropped right out of the story, and the sudden change from the police court scene where a man is being tried for his life, to the family eating a dinner—the chief item in which is a roast peacock—just closes the picture with bathos.

SCENE FROM "IN THE NAME OF THE LAW."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Patrick O'Hara is an Irish-American policeman who, seeing a waif steal a bottle of milk, takes the child home instead of putting it through the more painful process of the court. This incident is just the preliminary to the events of the grown-up life of the waif and the policeman's two sons. One of them studies law away at college, and the other brother and the waif, a girl, now grown up, work at the bank. The law student finds it difficult to make ends meet, and is accused of theft. The mother of the family takes some money, intended for use to purchase their house, to clear the son. The policeman-father is furious and a domestic rift ensues. Then the bank is robbed—a police officer is shot, and O'Hara, attempting to secure the criminal, shoots him, and finds his own son is the victim. Then comes the trial, at which the law student defends his brother, and it is revealed that the bank manager himself was the thief. Thereafter comes the incident of the festivities which follow the release of the brother from detention.

The part of Patrick O'Hara is taken by Ralph Lewis, who, in the opening scenes, is shown as a genial friendly man. When, however, the law student son gets into difficulties he becomes quite a different person—a sudden change in psychology that one meets with again and again on the film.

Emory Johnson acts the part of Harry O'Hara, the law student son, and looks distinguished. He also directed the picture. Claire MacDowell portrays the character of the mother. Here and there are little pathetic touches which have a good dramatic value, and had the latter part been as good as the earlier, the picture would have done well. It may even now, among less critical audiences, secure a favourable reception, but there will be some who will be disappointed that the picture does not march on to a stronger conclusion.

Fools and Riches.

Average picture with story on conventional lines.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, March, 1924.

EUROPEAN MOTION PICTURES' weekly picture this week features Herbert Rawlinson in a story which, beautifully photographed, only tells an average story, bright but on familiar lines. It is, so far as principals are concerned, sincerely acted, and supporting Herbert Rawlinson are Tully Marshall, Katherine Perry and Doris Pawn. The usual cabaret scene makes its appearance, but there is no fighting.

Jimmy Dorgan was what is known as "a spendin' fool." To him money was something to be used the quickest way possible, so when his father, Old "Pickhandle" Dorgan, sees the boy drop a twenty dollar gold piece and then neglect to pick it up after losing his automobile and 5,000 dollars as a result of neglect, he determined to check the spending fever. Death, however, intervenes, and Jimmy awakes one morning to learn that his father has left him 500,000 dollars, which is about a tenth of what his fortune is supposed to have been. With the legacy there is a letter to Jimmy, in which he states that he knows the boy will spend the fortune in the shortest possible time, and that when he is "completely broke" and his friends have deserted him he is to go to an old country place and dig up a box that his father has buried and which contains the twenty dollars that his son has so disdainfully passed by. All this, in the course of time, comes to pass, but with the finding of the twenty dollars there comes to Jimmy a fortune that he had never dreamed of and into his life the realisation that fools and riches are a combination that can't last.

Popular halls may find a niche for this production.

The Buster.

Average program picture in which activity preponderates over story.

RELEASED BY FOX.

Length, Five Reels.

Release Date, March 17, 1924.

FOR those picture-goers who like vigorous action with little regard for story value, this picture may meet with approval, for it has some comedy contributed by a minor character which, if not of a tip-top variety, does add lightness to the film. It has all the bustle of swift horse-riding and struggles, in which the female star, Doris Pawn, is remarkable for considerable activity.

SCENE FROM "THE BUSTER."

Charlotte Rowland with her French maid, Yvonne, go out west to a ranch, which is to be the headquarters of a camping holiday. She is so impetuous as to be slightly ridiculous, but without this failing there would be no story, so it really has an important part in the picture. She dashes off in the waiting waggon at the station, fires a gun at Bill Coryell, her protector, under the impression he is a robber, demands to ride, and does, a bad-tempered horse, and so on. Then the story turns upon a bet of Swing Kyler that he will capture the girl from the camping ground and bring her into the town on his own horse. How that is frustrated, and how Bill Coryell frames up a sham capture and Swing makes capital out of it, occupies most of the rest of the picture, the film at the end showing some mild love-making. But before this Bill Coryell is seen dangling over a cliff on a rope which is being severed, and a struggle takes place between the girl and Swing Kyler.

Dustin Farnum is a rather unimpressive Bill Coryell, but Doris Pawn as Charlotte Rowland contributes plenty of vigorous action in fighting and generally objecting to everything. Gilbert Holmes as Light Laurie contributes most of the comedy. The picture is almost altogether an outdoor picture and gathers a certain amount of attractiveness from this. It is, however, a picture of activity rather than of story, which, in second-class houses catering for patrons without severe demands, should find a place upon the program.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

St. Elmo Murray.

Film version of popular story makes useful second feature.

RELEASED BY FOX FILMS.

Length, Six Reels.

Release Date. May 19, 1924.

AUGUSTA EVANS WILSON'S famous novel, "St. Elmo," has been adapted for the screen by William Fox, who has placed John Gilbert, of "Monte Cristo" fame, in the leading rôle, and its title, as will be seen above, has an addition, and is now "St. Elmo Murray."

Readers of the book will have visualised the story for themselves, and it is possible that such people will be disappointed with the screen version. Those who have not may find average entertainment from the picture, but it cannot be said that it is a tip-top screen achievement, for there are weaknesses throughout which mar the production, and the church scenes at the close strike one as a trifle hollow.

Agnes Hunt, living near the Murray home, is to St. Elmo the embodiment of all that is good and beautiful. He proposes, and is accepted. Racing home, St. Elmo tells his mother the news, and she draws from her finger her own engagement ring. With gratitude for the gift, St. Elmo gallops furiously back to the home of Agnes. On the garden's edge the ecstatic lover stops dead, for he sees the girl, who only a few moments before plighted her troth to him, in the embrace of Murray Hammond. His faith in his friend and sweetheart shattered, he leaves the scene a completely changed man. At the near-by crossroads, St. Elmo awaits Hammond, and, taking the man's arm in a strange yet friendly way, draws a revolver and one cartridge from his pocket, explains that they will each fire in turn and let Fate decide. Hammond, shrinking from St. Elmo, snatches the weapon. The two men grapple and the gun going off St. Elmo rises and gallops away.

A year goes by, and the mystery of Murray Hammond's death remains unsolved, while, seeking to forget, St. Elmo, who has travelled the world, returns to his home. Tolerating his aged mother, but despising all others, St. Elmo, unable to curb his restless spirit, again sets out in quest of forgetfulness. His return after months of vain wandering finds Edna Earl, a girl who had witnessed the struggle between the men, installed in the home, but fails to recognise her, although Edna remembers the day upon which she last saw St. Elmo. Slowly he realises that the wistful Edna is stealing into his thoughts. A determination to test her results in his entrusting the key of his secret cabinet to Edna when he goes away. St. Elmo returns and secretly watches her. Eventually, convinced of her innocence, he pleads with Edna to forgive him.

Fleeing from him the girl goes to the church, where St. Elmo finds her, reveals his love, and confesses his past. Misunderstandings eventually bridged, Edna listens to St. Elmo, who eventually becomes a clergyman.

Barbara La Marr has a very brief entry into this picture. She takes the part of the disappointed woman who discoloured St. Elmo's life. John Gilbert is alert and joyous in the first reel of the picture, but does not give an idea of sombreness which the character demands later. Bessie Love, upon the whole, makes the best contribution to the picture, and it is she rather than any other artiste who attracts.

The picture is thoroughly well produced with some beautiful scenes finely photographed, and the picture remains an average second feature, to be exploited particularly among those who are familiar with the story of "St. Elmo."

Living Lies.

First-rate entertainment that should be popular with all audiences.

RELEASED BY PHILLIPS FILMS.

Length, 5642 feet.

Released Date, March 31, 1924.

IT is not often that a renter offers to the exhibitor a picture which has such universal appeal as that which the Phillips Film Co. showed to the trade last week. In "Living Lies" they have a production of a grade of excellence usually associated only with the very biggest of super-films. Casting, direction, acting, and story are all nearly as perfect as a high degree of co-operation between scenarist, director, and players can make them. We believe this film is not a very recent pro-

SCENE FROM "LIVING LIES."

duction, but if this is so its sponsors may rest assured that it certainly has not spoiled with keeping. Quickly developing, the plot soon sweeps from climax to climax, at the same time rarely sacrificing probability to effect. There is scarcely a false moment in the picture, and when the final denouement is reached one has a sense of profound sympathy with the hero and heroine, and deep disgust for the foiled plotters.

The film is one that can safely be recommended to all types of audiences, having ingredients which will appeal to almost every grade of picture-goer.

It opens with a conference of the three greatest financiers in the East planning a deal that will net them millions. It is necessary, however, to keep this quiet from the public, as it means the raising of rates. In order to assure the co-operation of all three at all times an agreement is signed. When the window is opened a puff of wind blows it to the street below and it falls into the hands of Bray, a well-known confidence operator. When he finds that he is being followed by a detective he places it in the coat pocket of Dixon Grant, one of his employees, fearing to be found with it in his possession.

A newspaper reporter has taken the job with Bray in order to get some information as to what his latest swindle might be. When he leaves the office and calls on Miss Rowland, he finds the paper, and together they discuss it.

He believes that in the possession of this document he has a bigger story than the Bray incident, and Miss Rowland calls Masterman, the millionaire, on the 'phone and threatens to turn the paper over to the district attorney. This is done

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REVIEW OF NEW PRODUCTIONS—*Continued from page 48.*

merely to frighten the details out of Masterman, but when Grant calls on him in his houseboat the scheme does not work and he finds that he cannot get out. He dashes into one of the other rooms, hides the paper under the rug, and when they search him it cannot be found. Miss Rowland later poses as a friend who had been asked to paint the portrait of Masterman's daughter. While in the house she is discovered by Bray, and Grant is captured.

The climax develops in a most sensational manner. Grant is tortured until he tells about the paper. Having learned its whereabouts, Masterman sets off to recover it. Soon after his departure, Grant, with the aid of Miss Rowland, frees himself and sets off in pursuit. He is, however, unsuccessful in his attempt to reach the houseboat before the financier, who has discovered the document, and, in his joy, gives the confidence man, Bray, a cheque for the assistance he has rendered him. Bray, leaving Masterman, meets Grant and Miss Rowland. In the ensuing fight Grant comes upon the incriminating cheque which, payable to the order of a notorious crook, is, in itself, sufficient to scotch the combined plans. Meanwhile, the houseboat, with Masterman on board, has broken its moorings and is swept over a fall further down stream. With his death all hope of the scheme going through is brought to an end.

Where the North Begins.

A picture of the frozen north, featuring the Belgian police dog.

RELEASED BY F.B.O.

Length, 6,083 *feet.*

Release Date, *February* 25, 1924.

THIS is a picture that will make a strong appeal to all lovers of animals. It features a remarkably clever dog—"Rin-tin-tin" by name, of a breed commonly termed during the war Belgian Police dogs. In England, the species is known as the Alsatian Wolf Hound, and is a cross between wolf and sheep dog. It has a fine appearance, amazing strength, and displays wonderful fidelity to its masters. In this instance, the dog was taken as a puppy from the German lines, went to America at the conclusion of the war, and brought up to police duty in the north-west country. Its work before the camera in the picture under notice is wonderfully realistic and clever, for on the dog rests the main incidents of the story.

SCENE FROM "WHERE THE NORTH BEGINS."

A young French-Canadian trapper, Gabriel Dupre, returns from one of his far-north trips to find the Hudson Bay trading post shrouded in mystery. Five men sent out with loads of furs have failed to return. Shad Galloway, the unscrupulous factor, now offers five hundred dollars to anyone making the trip. Gabriel accepts, for the money will enable him to marry Felice, daughter of McTavish, the storekeeper. But the machinations of Galloway and his crew take form early on the journey, for Gabriel is shot at and wounded, and, taking shelter in the snow, he makes the acquaintance of "Rin-tin-tin," who has been running wild. The dog and the trapper become fast friends, and when one of Galloway's men discovers Gabriel wounded and intends to finish his fell work, the dog attacks the would-be assassin so savagely that he is glad to escape with his life, leaving part of his scarf with the dog.

Arriving home at the post, Gabriel learns that Galloway had taken his death for granted, and is now pestering Felice with his attentions. The factor, however, is furious at Gabriel's return, and, learning of the dog's attack and of the torn scarf, endeavours to incriminate Gabriel and kill the dog. But all his efforts fail, mainly owing to the intelligence of "Rin-tin-tin," who effectually disposes of the villains, and brings happiness to the lovers.

The story is commonplace and is interpreted by a somewhat undistinguished cast, but it is lifted in a wonderful manner by the fine intelligence of "Rin-tin-tin," who fairly revels in his work. In the final scenes, where he pursues the fleeing man on horseback, his sincerity and enthusiasm in attack must have been somewhat disconcerting to the actor concerned, for he is so terribly in earnest, and goes for his enemy in the most whole-hearted way. There are a number of very beautiful snow scenes in the picture, and the photography is always good.

Chastity.

Far-fetched and tedious story of stage life.

RELEASED BY FIRST NATIONAL.

Length, 5,642 *feet.*

Release Date, *March* 31, 1924.

KATHERINE MACDONALD, whatever her ability may be, does not have much opportunity of displaying her talent in her latest starring vehicle, which First National showed to the trade this week. Technically, the film has much to commend it, but it is extremely doubtful whether audiences will be satisfied with good photography and lavish sets as a background to a most improbable story. It cannot even be said that the acting has much to commend it, since the cast are obviously far from being at home in their various rôles. It is difficult, for instance, to imagine that a cynical theatrical impresario, making love to an actress whom he believed to be no better than her notorious reputation, would behave like a callow schoolboy... This, however, is the manner in which Darcy Roche behaves towards Norma O'Neil, a girl whom he himself had told would never succeed on the stage except at the price of her chastity.

The story is of a small country town where a new theatrical venture is being opened by Nat Mason and Sam Wolfe, two "uplifters of the drama." The town is to be staggered by a brand new play acted by a brand new star, Norma O'Neil, on whom it is confidently hoped the mantle of Bernhardt will descend. Darcy Roche, the famous producer, is in front on the opening night. Norma O'Neil is overcome by stage fright, misses her lines, and gives a woeful performance. Norma is heartbroken at her failure, and the following morning in the hotel consults the producer as to the best course to adopt. He tells her that no actress can become great until she has lived life from top to bottom, so that she may portray the emotions

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REVIEW OF NEW PRODUCTIONS—*Continued*

she has actually felt. Even success bought with cash cannot last, he declares. Real talent must be paid for, not with cash, but with "Chastity." Four years later, the blazing electric signs of Broadway are heralding the nightly triumphs of Norma O'Neil. Her fame as an actress is only equalled by her notoriety as a woman. Frank Arlington, a wealthy man about town, is ever at her side. Prodigal and lavish orgies take place at the Arlington home. Fate again brings Darcy Roche across the path of the actress. Mutual admiration which quickly ripens into love springs up between the two, but the producer, believing Norma to have sacrificed all to her career, even as he had said was necessary, will not offer her marriage. Heart-broken and disillusioned the girl decides to leave the stage. An opportunity occurs when she is travelling in a high-power motor-car with her understudy and the automobile crashes over the cliff. Although she escapes, Norma allows it to be believed that she has been killed. Roche is overcome with remorse. He realises all he has lost. His surprise, therefore, is all the greater when shortly afterwards he meets Arlington in California, and the latter explains that he is Norma's uncle, and that the girl had only created a false notoriety through his agency in order to prove that hard work and talent can win starry heights without the sacrific of Chastity. A few moments later the girl herself appears, and the curtain rises on a romance that will take all their lives to play.

Can a Woman Love Twice?

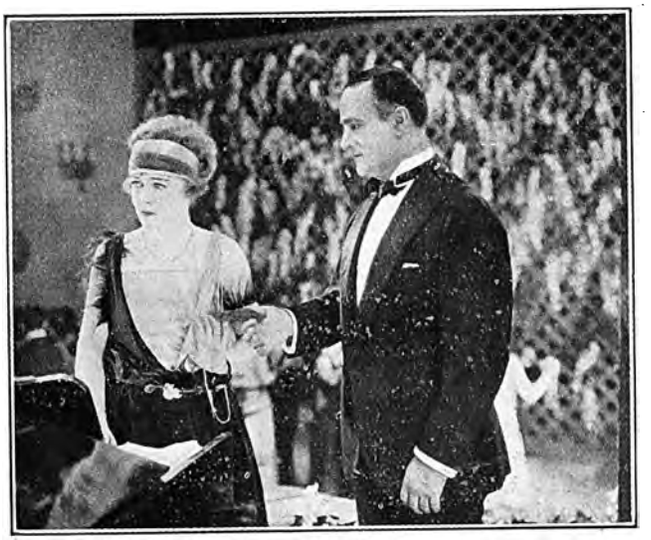
Good, average second feature with unusual story.

RELEASED BY WARDOUR FILMS.

Length, 6,000 *feet.*

Release Date, February 11, 1924.

NOTWITHSTANDING a somewhat conventional opening with the familiar cabaret scene, this picture moves off on lines which are unusual and attractive. There is one point in it where one wonders if it is possible for a relationship to be kept hidden as it is in this story, over such a length of time, but, granted that, the rest of the picture falls into line, and,



SCENE FROM "CAN A WOMAN LOVE TWICE?"

although the end seemed a trifle inconclusive, it is pretty generally good entertainment. The child, played by little Muriel Dana, has been admirably directed, and has intelligently responded, with the result that her acting contributes a good deal to the life of the picture.

The story opens with Mary Grant endeavouring to earn her living as a cabaret pianist in order to keep herself and her young son, whose father, Thomas Jefferson Grant, has been killed in the Great War. The Coleman Grants, her husband's people, endeavour to trace her, and, mistaking an incident in her life, try to take from her her little one, suggesting that she is unfit to have charge of it.

Forced to action, Mary decides that she will carry out a deception and assume the identity of the widow of Thomas Jefferson Grant, of California, whose father believes his son has died a hero in France. Mary and little Tom take up their residence with Abner Grant. But Abner Grant's son, who left home under a cloud, has returned as "John Smith." "Smith" and his father do not let Mary know their real relation to each other, the father believing his son both a thief and a coward. An attachment grows between Mary and "Smith."

A detective employed by the Coleman Grants arrives on the scene to take the boy away. But the little fellow has run into a field and playfully lighted a fuse attached to a charge of dynamite to be exploded in making ditches. Abner is knocked unconscious in running to the child's rescue. "Smith" catches the boy in his arms and shields the little fellow from the terrific explosion. "Smith" is injured, and Mary learns that he is Abner's son. She tries to run away, but is stopped by Abner, who tells the Coleman Grants that they cannot take little Tom away because his son is to marry Mary.

One of the blemishes on this film is the flatness of some of the photography, and here and there its inadequate lighting. This is not noticeable all through, but only in certain scenes, but it would have been very much better if the quality of some of the scenes could have been sustained throughout. It also gives the appearance in places of having been severely cut.

Ethel Clayton has the part of Mary Grant, and especially in the latter scenes of the play contributes a great deal towards its success. A fine bit of comedy is also introduced by Mrs. Clara Clarke Warde as the housekeeper to Abner Grant.

The title of this picture is attractive, and should take its part in exploitation, and the picture, as a whole, should be well received as a second feature in houses where this style of story proves attractive.

Jungle Pals.

Clever animal comedy which should bring applause from all houses.

RELEASED BY FOX FILM COMPANY.

Length, Two Reels.

Release Date, February 12, 1924.

PREVIOUS to the showing of "St. Elmo Murray" at the Palace Theatre, Shaftesbury Avenue, last week, Fox Films screened a little comedy with the above title, which is one of the cleverest animal comedies that has been produced. Three chimpanzees figure in the story, and their imitative faculty has been seized by the producer to make a comedy which is at once extremely funny and amazingly clever.

The story begins with an old professor searching for the missing link, and thereafter the comedy goes on to a mild burlesque of the familiar incident of forcible love-making by the professor's secretary with the professor's daughter, until the ape wreaks a delightful and really humorous revenge. Thereafter the chimpanzees are brought back to civilisation where their antics cause a great deal of annoyance to some very staid old professors.

A certain amount of slapstick enters into the picture, but most of its delight comes from the use of the chimpanzees in amusing situations.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Glimpses of the Moon.

A story of high American Society in Italy—a polished production suitable for better-class halls.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, March 17, 1924.

SUSIE BRANCH, described as "one of society's poor sisters," is indebted to a rich friend, Ursula Gillow, wife of a banker, for everything she possesses. One of her possessions, however, a lover, Nick Lansing to wit, Ursula desires for herself. Nick is a novelist whose MSS. are constantly being returned. Marriage between him and Susie seems out of the question until a frivolous young matron offers to finance at least a year's happiness for them in her palace at Venice. Masking her disappointment, Ursula gives Susie a smart wedding, and the pair go off for the honeymoon.

Naturally, however, Susie is not allowed to be the recipient of so many solid favours without having to pay a price. The

SCENE FROM "GLIMPSES OF THE MOON."

frivolous matron, Ellie Vanderlyn, for one, has an axe to grind, and uses Susie to help her grind it. Almost as soon as the wedded couple arrive at the palace Susie receives a packet from Ellie containing four stamped and directed letters that are to be sent to her (Ellie's) husband in Paris in order to make him believe that she is still in Venice, whereas she is actually travelling about with a lover. Susie is shocked at this intrigue, but realises that if she refuses to do her friend's bidding it will mean good-bye to the Venetian honeymoon—and Nick is getting on so nicely with his new novel! So she does as Ellie asks, but omits to tell her husband.

When Ellie returns home she gives Susie a bracelet for her share in the deception. Thinking that Nick, too, had been privy to it, she awards him a pearl scarf pin. Then, of course, the honey drops out of the moon. Nick accuses Susie of doing Ellie's dirty work, and goes off to St. Moritz, where Ursula is staying with her husband. Ursula uses all her wiles to entrap Nick into an "affair," but without success. Later Nick learns that a certain lord is in love with his estranged wife, and he plans to free her so that she can marry him. During this period Susie, now bereft of all resources, has taken a position as a governess, where she is visited one day by the lovesick lord. Nick observes the visit from the windows of a neighbouring café, and that night calls on Susie to tell her to be at a certain hotel the following evening to secure the necessary divorce evidence. At the attorney's direction, Susie and two detectives break into Nick's hotel room, only to find him alone. When the detectives are dismissed, Nick explains that he loves Susie, and that the wise attorney, seeing their love more clearly than they themselves did, had arranged to reunite them. To add to their happiness, Nick announces the successful sale of his novel, with a promise of royalties and a market for further literary effort.

The above is an outline of the exceedingly well-produced but somewhat involved picture shown by Famous-Lasky during the week. "The Glimpses of the Moon" is taken from a novel by Edith Wharton, and the phase of the American social moon revealed to us seems to be similar to that dealt with in Somerset Maugham's new play, "Our Betters." It is likely to be popular with better-class audiences, but does not offer many attractions to those whose kinema life is built up on aeroplane stunts, rough-riding and shooting the rapids. There is not a single fight in the film nor the tiniest glint of a revolver. The acting shows more polish than "punch," while the background (with the exception of a few gondola scenes) is nearly always that of a palatial reception room. Here and there the sub-titling does not synchronise with the expressions of the characters, and one title—a misspelt French tag—should be altered at once. It appears as "Si jeunesse *sadait*." This may be suggestive, but it is obviously not what was meant. David Powell, Bebe Daniels and Nita Naldi are the stars in a talented company.

THE MOTHER-LOVE ACTRESS

MARY ALDEN AS SHE IS

A DELIGHTFUL studio portrait of Mary Alden, renowned for her "mother" parts. Young though she is Mary only plays "mother" parts, rejecting all the merely pretty parts offered her. Very few charming actresses would have Mary's courage in this respect, yet no amount of persuasion has prevailed against her decision. Her latest hit is in "Notoriety," proving once again her remarkable ability for this special impersonation. Western Import have this latest picture for trade show shortly.

A charming studio portrait of Mary Alden, whose mother-parts have commended her to a host of kinema-goers.

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THE LATE CHARLES ST. JOHN.

ALLEGED FRAUDELENT REPRESENTATIONS.

ACTIONS against the United Kingdom Cinematograph Co., Ltd., and the Athper Co., Ltd., based on alleged fraudulent statements by Charles St. John, who committed suicide on March 23 last, were heard by Mr. Justice Lawrence in the Chancery Division on October 17.

The plaintiffs, Nicholas Basil Metaxas, and his brother, Spiros Basil Metaxas, asked for repayment of money subscribed for shares in the defendant companies, recission of their contracts, and rectification of the registers of the companies, on the ground that they were induced to part with their money by the fraudulent representations of Charles St. John.

Mr. Ward Coldridge, K.C., for the plaintiffs, stated that in the course of an investigation of a criminal charge at Marylebone Police Court St. John committed suicide. Spiros Metaxas subscribed for 500 preference shares and his brother for 1,000 in the United Kingdom Cinematograph Co., Ltd., of which Charles St. John was managing director, on the representation by him that the company had acquired the lease of the Holborn Cinema, with the flats above and the club on the ground floor, and that the net income was £120 a week. The company, which was not now represented, had put in a defence denying that St. John made the statements alleged, and pleading that if he did he was not authorised by the company to do so. The company admitted that the alleged representations were untrue.

Mr. Spiros Basil Metaxas, giving evidence, stated that St. John showed him what purported to be accounts exhibiting 80 or 90 per cent. net profits on the capital of the company. It was on the faith of this and the representations as to the Holborn Cinema that he and his brother applied for shares.

His Lordship entered judgment against the United Kingdom Cinematograph Co. for repayment, rescission, and rectification as asked with costs.

Mr. Ward Coldridge said that with regard to the Athper Co., Ltd., the misrepresentations by St. John were partly verbal and partly in writing. St. John told the plaintiffs that he was arranging for the purchase of the Athenæum at Muswell Hill and the Perfect Picture Theatre, Crouch End, for £4,750, that he was promoting a company with a capital of £5,000 to take them over and that the profits would allow of a dividend of 60 per cent. per annum. Later, he stated that he arranged for the purchase of the Poly Cinema instead of the Athenæum. These representations were false and plaintiffs were deceived by them. The company did not appear, but entered a similar defence to that in the other action.

His Lordship pointed out that there was no evidence of St. John's connection with the Athper Co., Ltd., which was formed later, and adjourned the action to see if the plaintiffs could obtain any such evidence or that he made the representations on behalf of the company.

HARLESDEN ELECTRIC THEATRES.

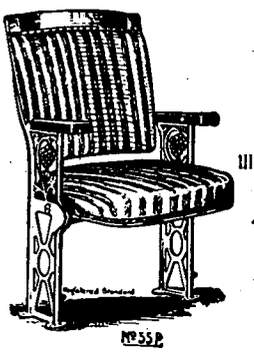
IN the Companies' Winding-up Court on October 16, Mr. Justice Romer, on the petition of Mr. Rd. Holmes, Villiers Street, Hertford, made an order for the compulsory liquidation of the Harlesden Electric Theatres, Ltd. There was no opposition.

NOTED PRODUCER ARRIVES

EN ROUTE TO FILM PICTURE IN SAHARA DESERT

EDWIN CAREWE, the well-known film producer, is scheduled to reach London to-day (Saturday), on the Majestic, *en route* to Africa with his company to film for Associated First National "A Son of the Sahara." Mr. Carewe's latest productions include "Mighty Lak' a Rose" (recently shown at Dartmoor Convict Prison), "The Bad Man," and David Belasco's "The Girl of the Golden West," all three of which are forthcoming First National releases. During his brief stay in London the producer will make his headquarters with A.F.N.

After one week here Carewe, with his entire cast and complete equipment, will proceed to Biskra, Algiers, bordering the edge of the desert, and the last point touched by the railroad. No less than eight weeks will be spent in filming the desert scenes in Africa. Arrangements have already been made for the use of 1,000 camels and 2,500 Arabian horses for the battle scenes. The scenarists, Finis Fox and Adelaide Heilbron, accompany Mr. Carewe, in addition to Wallace Fox, assistant director, and the technical staff, cameramen and laboratory men. A car load of lighting equipment is already on its way. Prominent in the cast of "A Son of the Sahara" are Bert Lytell, Claire Windsor, Walter McGrail, and Rosemary Theby.



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No 8 '28

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, OCTOBER 29.
A.F.N.....Woman Conquers ..... Own Theatre, 11
Fox....Lovebound ..... New Gallery, 11
TUESDAY, OCTOBER 30.
F.B.O.....Warner's Screen Classic ..... West End, 11
Famous-Lasky....The Ghost Breaker ..... New Gallery, 11
European....Century Comedies ..... Own Theatre, 11 and 2-30
Wardour....Kickback ..... Shaftesbury Pavilion, 11-15
Hepworth....Boden's Boy ..... Scala, 3
WEDNESDAY, OCTOBER 31.
Rose....Robin Hood, Jun. ..... Shaftesbury Pavilion, 11
Gaumont....Midnight ..... New Gallery, 11
European....Century Comedies ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 1.
Stoll....The Royal Oak ..... Scala, 3
FRIDAY, NOVEMBER 2.
A.F.N.....Woman Conquers ..... Own Theatre, 11
European....Thundering Dawn ..... West End, 11
Stoll....Rest Cure ..... Scala, 3

MANCHESTER.

TUESDAY, OCTOBER 30.
Granger....Tales of Hoffmann ..... Piccadilly, 11
Famous-Lasky....The Ghost Breaker ..... Oxford Street P.H., 11
F.B.O.....Where the North Begins ..... Gaiety, 11
Clarion....The Audacious Mr. Squire ..... Theatre Royal, 11
European....McGuire of the Mounted ..... Deansgate P.H., 11
European....The Self-made Wife ..... Deansgate P.H., 11
Vitagraph....The Man of Might ..... Futurist, 11
Gaumont....Snow Bride ..... Own Theatre, 11 and 2-30
WEDNESDAY, OCTOBER 31.
Fox....Lovebound ..... Oxford Street P.H., 11
Pathe....Folly of Youth ..... Theatre Royal, 11
A.F.N.....The Age of Desire ..... Own Theatre, 11 and 2-30
Gaumont....Her Sturdy Oak ..... Own Theatre, 11 and 2-30
Western Imp.....Notoriety ..... Deansgate P.H., 11-15
Wardour....Kickback ..... Futurist, 11-15
European....Thundering Dawn ..... Gaiety, 11-15
THURSDAY, NOVEMBER 1.
Stoll....Royal Oak ..... Theatre Royal, 11
FRIDAY, NOVEMBER 2.
F.B.O.....Montmartre ..... Gaiety, 11
Vitagraph....Sinner or Saint? ..... Piccadilly, 11
Stoll....The Rest Cure ..... Theatre Royal, 11

LIVERPOOL.

MONDAY, OCTOBER 29.
Vitagraph....Man of Might ..... Palais de Luxe, 11
Vitagraph....Among the Acaucanians ..... Palais de Luxe, 11
TUESDAY, OCTOBER 30.
Fox....Lovebound ..... Futurist, 11
Fox....The Cyclist ..... Futurist, 11
Pathe....Folly of Youth ..... Prince of Wales, 11
WEDNESDAY, OCTOBER 31.
B.E.F.....Don't Marry for Money ..... Palais de Luxe, 11
Vitagraph....Sinner or Saint? ..... Scala, 11
Clarion....The Audacious Mr. Squire ..... Prince of Wales, 11
Gaumont....Everything for Sale ..... Own Theatre, 11 and 2-30
European....McGuire of the Mounted ..... **Futurist, 11-15**
European....Self-made Wife ..... Futurist, 11-15
THURSDAY, NOVEMBER 1.
F.B.O.....Montmartre ..... Scala, 11
FRIDAY, NOVEMBER 2.
Famous-Lasky....The Ghost Breaker ..... Scala, 11
Wardour....Kickback ..... Palais de Luxe, 11-15

SHEFFIELD.

MONDAY, OCTOBER 29.
F.B.O.....Where the North Begins ..... Union Street P.H., 11
A.F.N.....The Age of Desire ..... Electra, 11-15
TUESDAY, OCTOBER 30.
Gaumont....Snow Bride ..... Tivoli, 11
WEDNESDAY, OCTOBER 31.
Famous-Lasky....The Ghost Breaker ..... Union Street P.H., 11
THURSDAY, NOVEMBER 1.
Hepworth....Boden's Boy ..... Grand, 11
FRIDAY, NOVEMBER 2.
Pathe....Folly of Youth ..... Cinema House, 11
Western Import....Notoriety ..... Picture Palace, 11
Fox....Lovebound ..... Grand P.H., 11-30
SUNDAY, NOVEMBER 4.
Jury....The Eternal Struggle ..... Grand P.H., 6-30

CARDIFF

TUESDAY, OCTOBER 30.
F.B.O.....Sodom and Gomorrah ..... Park Hall, 11-30
B. & C.....Audacious Mr. Squire ..... Park Hall, 11-30
European....Railroaded ..... Own Theatre, 12
Wardour....Passions of Araby ..... Kinema Exchange, 12-15
Fox....The Buster ..... Kinema Exchange, 12-15
Standard....The Ladder of Death ..... Kinema Exchange, 3
Gaumont....Everything for Sale ..... Own Theatre, 3
European....Don Quickshot of the Rio Grande....Kinema Exchange, 3
WEDNESDAY, OCTOBER 31.
Fox....St. Elmo Murray ..... Cardiff Cinema, 11-15
FRIDAY, NOVEMBER 2.
Famous-Lasky....The Impossible Mrs. Bellew ..... Own Theatre, 11
Vitagraph....Pioneer Trails ..... Capitol, 11-15
Wardour....Broadway Madonna ..... Kinema Exchange, 12-15
Granger....Tales of Hoffmann ..... Cardiff Cinema, 11-30
Gaumont....Everything for Sale ..... Own Theatre, 3

BIRMINGHAM.

SUNDAY, OCTOBER 28.
Western Imp.....Notoriety ..... Picture House, 3-30
Western Imp.....Shipwrecked ..... Picture House, 3-30
A.F.N.....The Age of Desire ..... Own Theatre, 7
Pathe....Folly of Youth ..... Scala, 7
European....McGuire of the Mounted ..... Regent Hall, 7
European....Self-made Wife ..... Regent Hall, 7
TUESDAY, OCTOBER 30.
Fox....St. Elmo Murray ..... Picture House, 11
Vitagraph....Pioneer Trails ..... Scala, 11
Gaumont....Snow Bride ..... Own Theatre, 11 and 2-30
A.F.N.....The Age of Desire ..... Own Theatre, 11 and 3
WEDNESDAY, OCTOBER 31.
Wardour....Passions of Araby ..... Scala, 11
THURSDAY, NOVEMBER 1.
Hepworth....Boden's Boy ..... Futurist, 11
Stoll....Royal Oak ..... Picture House, 11
Wardour....Broadway Madonna ..... Scala, 11
FRIDAY, NOVEMBER 2.
Stoll....The Rest Cure ..... Picture House, 11
Fox....Romance Land ..... Scala, 11
Famous-Lasky....The Ghost Breaker ..... Futurist, 11
Gaumont....Her Sturdy Oak ..... Own Theatre, 11-15 and 2-30
SUNDAY, NOVEMBER 4.
F.B.O.....Love is an Awful Thing ..... New Street P.H., 7
B.E.F.....Don't Marry for Money ..... Scala, 7

LEEDS.

TUESDAY, OCTOBER 30.
Famous-Lasky....The Ghost Breaker ..... Kinema Exchange, 10-30
Goldwyn....Red Lights ..... Majestic, 11
Fox....Romance Land ..... Kinema Exchange, 11-40
Pathe....Folly of Youth ..... Kinema Exchange, 2-15
Wardour....Broadway Madonna ..... Kinema Exchange, 2-15
WEDNESDAY, OCTOBER 31.
Gaumont....Her Sturdy Oak ..... Kinema Exchange, 10-40
F.B.O.....Where the North Begins ..... Majestic, 11
European....Sawdust ..... Own Theatre, 11 and 3
European....Shootin' for Love ..... Own Theatre, 11 and 3
Vitagraph....Truth About Wives ..... Kinema Exchange, 11-40
Vitagraph....Man of Might ..... Kinema Exchange, 2-15
THURSDAY, NOVEMBER 1.
Stoll....Royal Oak ..... Majestic, 11
A.F.N.....The Age of Desire ..... Own Theatre, 11 and 2-30
FRIDAY, NOVEMBER 2.
Gaumont....Snow Bride ..... Kinema Exchange, 10-40
Stoll....Rest Cure ..... Majestic, 11
Jury....The Eternal Struggle ..... Scala, 11
F.B.O.....Where the North Begins ..... Kinema Exchange, 2-15
Clarion....The Audacious Mr. Squire ..... Kinema Exchange, 3-15

NEWCASTLE.

MONDAY, OCTOBER 29.
Walturdaw....Broken Wing ..... New Pavilion, 11
Jury....The Eternal Struggle ..... Picture House, 11
TUESDAY, OCTOBER 30.
Fox....Does It Pay? ..... Picture House, 11
W. & F.....Conquering the Woman ..... New Pavilion, 11-15
Henderson....Heartstrings ..... Own Theatre, 11-15
Gaumont....Everything for Sale ..... Own Theatre, 11-15 and 2-15
WEDNESDAY, OCTOBER 31.
Pathe....Folly of Youth ..... Pavilion, 11-15
General....For You, My Boy ..... Stoll, 11-15
Wardour....Can a Woman Love Twice? ..... Grey Street P.H., 11-15
THURSDAY, NOVEMBER 1.
F.B.O.....Where the North Begins ..... Pavilion, 11-15
FRIDAY, NOVEMBER 2.
Lasky....The Impossible Mrs. Bellew ..... Stoll P.H., 11
Vitagraph....Truth About Wives ..... Westgate P.H., 11-15
Wardour....Passions of Araby ..... New Pavilion, 11-15
Vitagraph....Truth About Wives ..... Own Theatre, 2-30

GLASGOW.

MONDAY, OCTOBER 29.
Fox....Madness of Youth ..... Cinema House, 11
Gaumont....Snow Bride ..... Own Theatre, 11 and 2-30
Gaumont....Her Sturdy Oak ..... Own Theatre, 11 and 2-30
F.B.O.....Montmartre ..... Scala and Own Theatre, 11 and 3
TUESDAY, OCTOBER 30.
Vitagraph....Truth About Wives ..... Cinema House, 11
Gaumont....Snow Bride ..... Own Theatre, 11 and 2-30
Gaumont....Her Sturdy Oak ..... Own Theatre, 11 and 2-30
Wardour....Divorce ..... Scala and Own Theatre, 11 and 2-30
WEDNESDAY, OCTOBER 31.
Fox....Does It Pay? ..... Cinema House, 11
Famous-Lasky....The Impossible Mrs. Bellew ..... Scala, 11
Jury....The Eternal Struggle ..... New Savoy, 11
Gaumont....Snow Bride ..... Own Theatre, 11 and 2-30
Gaumont....Her Sturdy Oak ..... Own Theatre, 11 and 2-30
THURSDAY, NOVEMBER 1.
Granger....Tales of Hoffmann ..... Cranston's, 11
Stoll....Royal Oak ..... Scala, 11
FRIDAY, NOVEMBER 2.
Vitagraph....Man of Might ..... Grand Central, 11
Wardour....In the Name of the Law ..... Own Theatre, 2-30
Pathe....Folly of Youth ..... Savoy, 11; Own Theatre, 3

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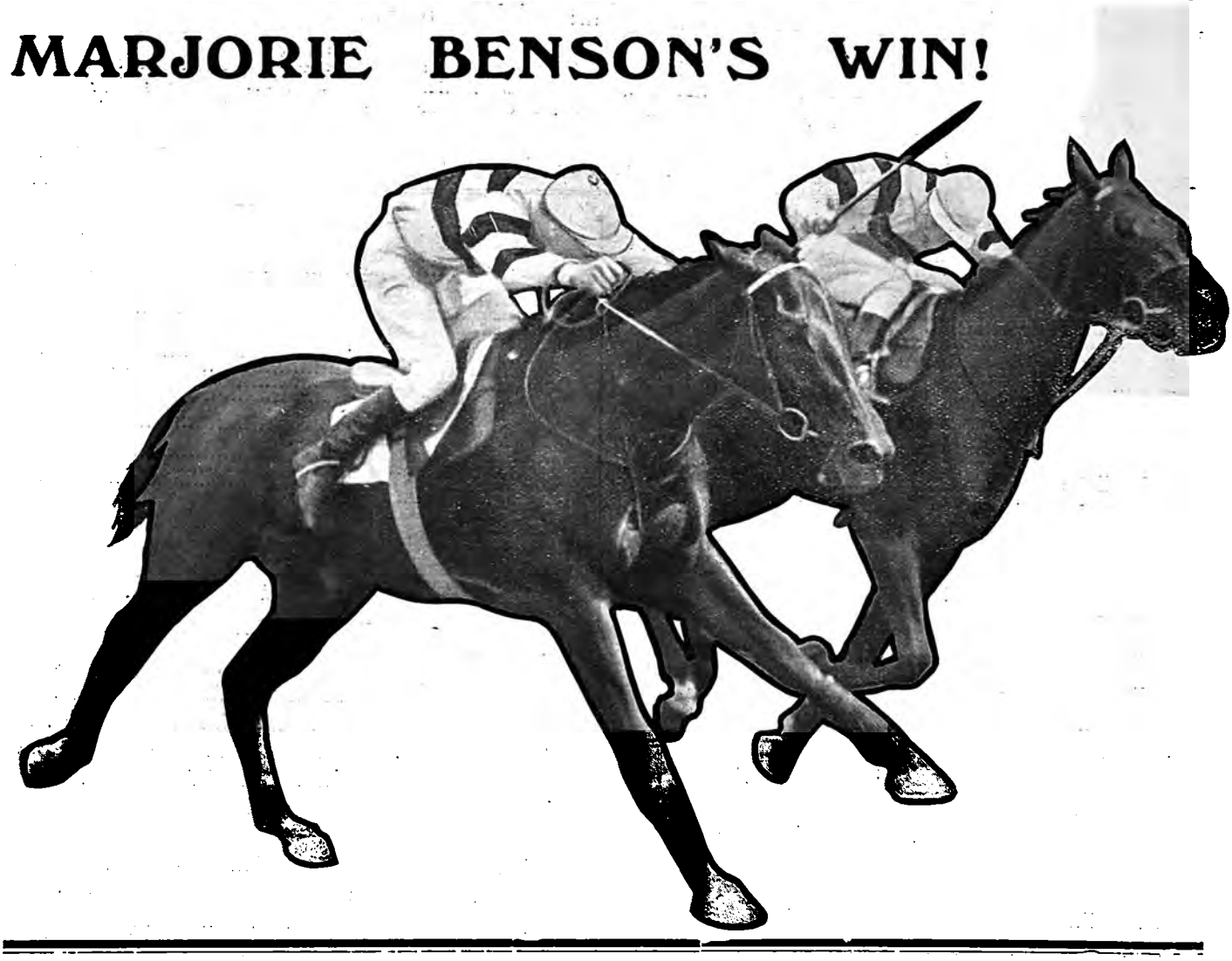
MARJORIE BENSON'S WIN!



A GIRL JOCKEY'S SENSATIONAL RIDE IN

WHAT PRICE LOVING CUP?

A WALTER WEST PRODUCTION BY THE AUTHOR OF "KISSING CUP'S RACE."

Leading Players:

VIOLET HOPSON, MARJORIE BENSON, JAMES LINDSAY, JAMES KNIGHT

KINE WEEKLY—
Excitement of a good race. Some wonderful close-up riding shots of a splendid girl jockey. Excellent settings. A racing drama with a sound story well worked out.

CINEMA—
The film should prove a thoroughly sound programme picture.

BIOSCOPE—
The big race is one of the most exciting yet seen, and will thrill any audience. As an entertainment will please anywhere, and send audiences away satisfied.

W. G. FAULKNER—
The best racing film Walter West has done. Very good for all classes of theatre.

YORKSHIRE OBSERVER—
The film should prove another British success.

BUTCHER'S FILM SERVICE LIMITED,
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BRITISH FILMS FOR BRITISH PEOPLE.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 520. SATURDAY. OCTOBER 27. 1923. SIXPENCE

THE FILM AND THE PUBLIC

By the Right Hon.
LORD GORELL
Vice-Chairman The Film Renter and Moving Picture News

THE film, after having been received in its earliest years as decidedly a mixed blessing—and perhaps even that phrase is putting it too mildly—seems to me to be just beginning to come into its own. The criticisms launched from many quarters against it in its first youth are dying down, and for the very good reason that they were not really criticisms against it at all but rather at its youth, at the ebullitions and other extravagances which are characteristic of youth. The criticisms were often unfair at the time, or at any rate premature, and to-day more and more people are beginning to realise that. It is neither sense nor justice to expect from a ten-year-old child the same combination of power and restraint which is demanded from an adult.

The public seem to me now to be awakening to the possibilities of the film. Everyone from the start admitted that it had unrivalled chances as a popular entertainment; but many were afraid of the character of that entertainment, and very few had sufficient imagination to realise how much more it would soon provide. To a great extent that attitude is changing, if it has not already changed. It has proved itself an entertainment even beyond expectation: it has proved itself as a power. It will end as a dominating influence in most fields of human activity. Personally, I have little doubt that great as has been the influence of the stage in the last four hundred years, and widespread as has been the influence of the novel in the last two hundred, that of the film in the near future will be as infinitely greater as it certainly will be infinitely more widespread.

Prejudices die hard in English minds, and up to a year or so ago many people were, and a number still are, prejudiced against what all were obliged to admit was the extraordinary vogue of the film. But it was not a prejudice which could have had long growth, and it is being torn to shreds by the facts. Statesmen are becoming alive to it, educationists are considering it, the Prince of Wales is recognising it.

So far of the film itself: what about the industry which produces, distributes, and exhibits it? In the United States I read that it is the biggest industry now in the country: here it has not yet taken the place to which it may legitimately aspire. I doubt if it need be discouraged about that. Great Britain has rarely been first in any field, but she has usually stayed longest. And so it should be with the film industry, and will be if all pull together to that end.

What I have written above, at any rate, exp esses my own belief, and is, perhaps, sufficient answer to any who ask why I have entered the industry. If any go further, and ask why I have joined THE FILM RENTER AND MOVING PICTURE NEWS, I answer, because that deals with, and tries to serve, the industry as a whole, and not any one part of it more than another—because, in short, believing in the future of the industry, and all its many sides and powers, I hope to be of service to it in the great rôle which it has to play.

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By the W

A Weekly
On Trade

THE public interest in the great British Film Weeks seems to be increasing apace, and evidence of this is to be found in the expressions of sympathetic interest with the Film Week movement which have been received from many influential people, both within and without the industry. The British National Film League have dispatched copies of their October bulletin to the heads of various municipal corporations throughout the country, and the mayors of many boroughs have replied assuring the movement of their sympathy and active patronage during the Film Weeks. The presence of the Dominion Prime Ministers in this country has also been seized upon to emphasise the importance of the Film Weeks, and it is hoped that when these distinguished visitors return to their own country they may take with them a good impression of the enthusiasm of British people for their own films, and a right valuation of the entertainment worth of such pictures, so that throughout the Empire a keenness for British films may be evident.

K.R.S. and British Film Week.

A MOST sympathetic note has been received by the League from the secretary of the K.R.S., in which he writes, "I have been directed to notify my members to assist so far as possible in the matter of transference of dates, to enable British productions to be taken up during British Film Weeks," and American firms in the trade have adopted a most friendly and helpful attitude in clearing away bookings in order to assist British films to have a good run during the British Film Weeks. The next bulletin will probably be issued immediately prior to the November trade shows by the British National Film League, who, by the way, have become a limited company by guarantee dating from October 13.

Licensing Troubles Ahead.

BY all the signs and portents it looks as though there would shortly be a big provincial fight ahead on the subject of the tendency of licensing authorities to adopt the L.C.C. proviso relating to the admission of children. The Liverpool Justices have announced their intention to include this clause in kinema licences, and at their meeting to-day the Liverpool C.E.A. is to have the exhibitors' views legally presented. The licensing magistrates in Birmingham, while accepting the recommendation of the Entertainments Committee that no film, other than photographs of current events, which has not been passed by the Censor shall be exhibited in the city without the express consent of the Justices, have hinted that, in the near future, the entire Cinematograph Act will have to be recast—in which matter they no doubt have the bulk of the exhibitors with them. And in Bath, after a long discussion on the point of allowing children to witness "A" films, the bench have agreed to defer the question for a month in order to obtain some authoritative ruling.

A Ridiculous Clause.

MOST of the local bodies seem disposed to fall into line with the L.C.C. in regard to prohibiting pictures which have not been granted either an "A" or a "U" certificate, and accepting the rest. And exhibitors as a whole are not inclined to fall out with this procedure. When it comes, however, to differentiating between the "A's" and the "U's" in the matter of the admission of children under 16, the line of cleavage is at once apparent. From every point of view, the L.C.C. licensing clause debarring children from witnessing "A" films unless accompanied by an adult is preposterous, ridiculous, and inane. Argumentatively it has been killed stone dead, but it still remains—like so many absurd licensing limitations. The trouble is that now some of the provincial authorities are beginning to nibble at the clause, with the natural result that exhibitors all over the country are becoming seriously alarmed. We shall be interested to see the clash of argument that will take place to-day in the Mersey capital.

Children and "A" Films.

AT the same time it is to be hoped that neither the Liverpool nor any other group of exhibitors will be too eager to stress the desirability of retaining complete freedom to exhibit "A" films at children's matinees. According to our correspondent, the view of the exhibitors in Liverpool is that the imposition of the offending clause, while possibly benefiting some halls, would have a delcterious effect upon others, particularly those in the suburbs which make a feature of Saturday matinees, at which a large percentage of children is catered for." But surely the halls which specialise in these shows for the kiddies have a wide enough field among the rousing, roaring, adventurous "U" films to choose from without breaking into the comparatively small "A" category at all—especially as the average child mind is not greatly drawn, as a rule, to the passions and intrigues which are the hall-mark of pictures designated as "A's." If the desire to entertain "a large percentage of children" on Saturday afternoons is genuine, it should be the easiest matter in the world to put on a program for them at which not the most squeamish magistrate on the bench would be found to boggle. We do not believe that the possibly bad effects of "A" films on boys and girls under 16 are any greater when they come by themselves than when they come with a guardian. The point is that as most of them infinitely prefer the other kind, no trouble ought to arise in regard to the program provided by theatres which "make a feature" of "catering for them."

Sunday Kinemas in Southend.

NOVEMBER 1 in Southend-on-Sea is likely to bring with it quite a fair share of excitement. The Free Church Council of the borough have attacked the Southend Councillors who voted for the Sunday opening of kinemas, and the London and Home Counties Branch of the C.E.A. has made up its mind to defend those of them who are seeking re-election at the November elections. Mr. Arthur Taylor, assistant secretary of the Home Counties Branch, in drawing my attention to this fact, asks me to give prominence to the need for cars to assist in taking the voters to the poll, and asks also that volunteers should communicate with him at the Palace Hotel, Southend-on-Sea, as soon as possible.

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ay Notes.

Causerie Topics.

Viewing in Bond.

LA CHAMBRE SYNDICALE Francaise de la Cinematographie write to inform us that they have made arrangements whereby importers of films may make use of a projection room in Paris, where foreign films may be projected in bond without the need of paying the Customs duties, and with no other charge than the cost of projection. In addition, the Chambre has been able to obtain from the Director of Customs Duties a document which authorises films to be cut in the event of any portion being bad or unusable. All that has to be done in this case is to mention the characteristics of the film and to notify its length. The only formalities for seeing the film in bond are as follows: That all films should be addressed to Douane Centrale 11, Rue de la Douane, and, in order to obtain a book of rules under which a film may be shown, interested parties should apply to La Chambre Syndicale Francaise de la Cinematographie, 325, Rue Saint-Martin, who will fix the hour and the day and the cost of the projection.

J. D. Williams' Visit.

J. D. WILLIAMS, the well-known film magnate, arrives this week-end from America with his wife. Mr. and Mrs. Valentino are expected to meet him in London, and after a short stay Mr. Williams and Valentino will leave for Italy. It is expected that during his London visit Mr. Williams will arrange for the European distribution of the forthcoming product of Ritz-Carlton Pictures, of which he is president and general manager. Mr. Williams, it is stated, will act in co-operation with about one thousand exhibitors in a profit-sharing plan, and hopes shortly to announce the acquisition, on the termination of their existing contract, of a number of prominent film stars. Another visitor to Europe, not necessarily connected with J. D. Williams' project, is Betty Blythe, who left America for Paris last week.

This Freedom.

THE action of the City of London in conferring the freedom of the city upon Mr. Ralph J. Pugh, managing director of Associated First National Pictures, adds yet another distinction to many which he already possesses, and the congratulations of the whole industry will go out to him on this new possession, which, as well as honouring him, pays a compliment to the industry of which he is a prominent member. It is not generally known that Mr. Pugh is also a Fellow of the Chemical Society (F.C.S.), Fellow of the Royal Zoological Society (F.R.Z.S.), a member of the Royal Society of Arts, and a member of the Worshipful Company of Loriners, but the freedom of the City of London is a much-coveted distinction which will be deeply appreciated by First National's chief.

"Squibs" in France.

HAPPENING to see Mr. T. A. Welsh, of Welsh Pearson, at the end of last week, I learned that he was just off to Northern France and Paris, where George Pearson is producing some of the scenes for the forthcoming "Squibs' Honeymoon." Most of the players are already there, including Betty Balfour, Hugh E. Wright, Fred Groves, and Frank Stanmore. I have been wondering this last few days, while we have been almost submerged with incessant rain, whether the Welsh Pearson Company are sharing our ill fortune. The adage, "Happy is the bride that the sun shines on," is not usually extended to cover the honeymoon period, but, whatever the weather, "Squibs' Honeymoon" may be relied upon to contribute to the screen a delightful sunshine which one has come to associate with the Welsh Pearson productions, especially those in which Betty Balfour figures. At any rate, we have never had a *damp* Squibs from Welsh Pearson.

"The Pilgrim's March" and "The Pilgrim."

"THE PILGRIM'S MARCH," from Wagner's "Tannhäuser," is being played with splendid effect at many halls as an accompaniment to parts of "The Christian." But any perspiring pianist who might think it was an appropriate item for Chaplin's latest release should be warned in time. The overture to "David and Goliath" (if there is such a piece—and if there isn't it should be composed at once) would be much more in keeping with "Charlie's" sermonic improvisation. It is both easier and harder to strike the right selections for a first-rate comedy like "The Pilgrim" than for ordinary "emotional" features. Easier because people are less susceptible to strains of music while they are being amused than while they are being harrowed or horrified; harder because there is so little in music that really hits off the great comic "moments" of the screen. The orchestral quartette (ladies) which we heard the other evening playing "Samson and Delilah" while Chaplin was doing David and Goliath no doubt meant well, but they had got their Biblical passages badly mixed up.

Money Which Will Never Come Back.

GIVING his views on Richard A. Rowland's recent attack on extravagant production methods, Mr. Schnitzer, of the American F.B.O., writes: "Mr. Rowland is certainly not talking through his hat. He has hit the nail squarely on the head. In my judgment, this business is never going to be able to return to the producers the tremendous sums of money which they are now investing in motion picture productions. Speaking on behalf of F.B.O., I want to point out that no such condition exists with us. We are making and exploiting pictures on the basis of a cost that will enable the exhibitor to pay us a fair rental for the picture and enable him to make a fair profit after he has shown it. In my judgment, the necessity for spending as much as three, four, and five hundred thousand dollars on motion picture productions is all rot. Most of it is represented in waste, and is never seen on the screen."

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BY THE WAY—*continued.*

Day of Reckoning for "Wild-Eyed Producers."

"I SHOULD like, some time, to have a director show me where the difference between a production that cost $100,000 and one that cost $150,000 lies. The only explanation he can offer is wasted time. Just because some producer spends a half million dollars on a picture is no reason why it is worth that much to himself or to the exhibitor. If the distributing agency doesn't gross enough money to allow him the cost of his negative back and a fair margin of profit, the distributor gets all the blame. The producer never stops to think that he never had any earthly right to stick that kind of money into a production. This business is founded on its ability to provide entertainment to the masses at a price that will permit the masses to buy such entertainment. Once in a while a picture can be put out that the public will pay a $2 price to see, but it's the exception and not the general rule. . . . . I repeat that Mr. Rowland knows what he's talking about, and some of our wild-eyed producers had better beware. A day of reckoning is coming."

Sub-title-ese.

THE recreations of the great are revealed in strange ways. Lord Curzon has just written a book, entitled "Tales of Travel," and in a passage giving the memories that he himself treasures most highly is "The incredible glory of Kangchenjunga as he pierces the veils of the morning at Darjiling." No man could get such a phrase as this except from a film sub-title, and it conjures up visions of George Nathaniel, Chancellor of this University, as they style him at Oxford, sitting in the dark at his local kinema and improving his style from the screen.

West via East.

I WAS very pleased to receive the other day a cheery card from Denison Clift, the well-known producer, who, in company with Mr. R. G. Fogwell, is proceeding on a journey through Central Europe, and then onward through Japan and China to Los Angeles. Mr. Clift writes from Lugano, and is evidently having a very wonderful time. Sitting in London, with the rain drearily sweeping down, I envy him exceedingly. At the time of writing he was on his way to Milan, from thence to Vienna and Constantinople. Successful producers do manage to have a pretty good time.

News of a Knighthood.

THE "Motion Picture News," of America, learns from "a reliable and authentic source" that George Arliss, now playing in "The Green Goddess" at the St. James's Theatre, is to be knighted by the British Government in the very near future; and it comments that, if the report be authentic, Arliss "will be the first Englishman to be knighted for his achievements in the States." It would not be the first time, of course, that the Court of St. James had honoured an occupant of the St. James's Theatre in this way. But America has always been sounder on sub-titles than titles (the "M.P.N." refers in this very paragraph to the late Sir Herbert Tree as a "baronet"), and we shall await confirmation of its news about George Arliss from more "reliable and authentic" sources on this side before hastening to congratulate that gentleman on his promised distinction.

A Useful Comparison.

THE President of the Motion Picture Owners of Arkansas recently made a number of excellent suggestions to the members of that organisation in regard to popularising the American National Motion Picture Day on November 19. One of these tips might well be adopted by some of our own exhibitors during the forthcoming British Film Week. "You might secure a very old picture of ten or twelve years ago," he says, "running it in conjunction with your most modern feature to illustrate the splendid progress that has been made by the industry in these years." If a comparison of this kind were made with British pictures the public would be made to realise that the home-made product also had "come on" considerably in the last decade.

A Vagabond Prologue.

PROLOGUES are not always as helpful to the film which they precede as their begetters would wish, but the simple little prologue which prefaced the screening of "The Beloved Vagabond" was an exception. A background of trees on a gentle slope covered almost the entire back cloth, and a ravine down which a cataract rushed was a very effective feature. This was in the nature of an illusion, and was obtained by the use of lights giving a very correct idea of water descending. The spoken prologue in verse was very excellently delivered by Mr. William Lugg, who prefaced it by a simple air played upon the flute.

Al Lichtman's Resignation.

A CABLE message from America announces the resignation of Mr. Al Lichtman, who was a visitor to this country last spring. Mr. Lichtman, it will be remembered, was president of the Preferred Pictures Corporation, of which the Al Lichtman organisation was the distributing company. These two corporations were more or less fused comparatively recently, and now Mr. Lichtman has severed his connection with them. It is difficult to discover exactly what Mr. Lichtman's reasons are, but everyone knows he has felt the strain of overwork during recent months, and recently announced his intention of getting away for a complete rest.

The Voice on the Film.

SPEAKING films continue to engage the attention of scientists in nearly all countries, and recently efforts were made in Germany and America by which markings on the actual film itself were converted into sound by a special instrument. I see now that two Danish civil engineers have been applying themselves to the same task, only in this case the voice film is entirely separate from the picture strip. How far these experiments are likely to meet with success cannot be prophesied, but, remembering that, especially during crowd scenes in the studios, the producer's voice is usually heard shouting through the megaphone, "Put a little more life into it," and similar ejaculations, the voice strip would have to be a pretty tough affair to stand the pressure and to do justice to the vehemence of some producers' vocal vigour.

Tatler

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C.E.A. General Council Meeting

Railway Rates—Condition of Films—Tax Tickets—Benevolent Fund—Rules for Safety—Exhibitor's Thanks to the Association

THE usual meeting of the General Council was held in the Council Room of the National Society for the Prevention of Cruelty to Children, Victory House, Leicester Square, W.C., on Monday last. The General Secretary read a letter from the President, Major A. J. Gale, O.B.E., J.P., explaining that as there were important matters to be discussed at the Paris Conference, and it had been deemed necessary for the official delegates of the Association to attend on the first day, he felt it his duty to forego the General Council meeting.

Mr. F. C. Goodwin was unanimously elected chairman.

Welcome to New Delegates.

A cordial welcome was extended to Mr. H. Hargreaves, the new delegate for the West Lancashire Branch, and to Mr. James George, the new delegate for the Scottish Branch.

Tax Tickets Facilities.

A letter was read from the Leicester Branch complaining of the lack of facilities for obtaining Entertainments Tax tickets, and suggesting that these should be on sale at the Post Offices. The General Secretary reported that this matter had been taken up some time previously on representations from another branch, and it had been ascertained that the Excise Office were entirely in sympathy with the tickets being supplied by Post Offices, but it was a matter which rested with the Postmaster-General. Two Postmasters-General had been approached, but they were not prepared to grant further facilities in view of the heavy demands already made upon the department. Instances were given of the time and expense incurred by exhibitors in obtaining supplies of tickets, and it was unanimously agreed that the matter be referred to the Parliamentary Committee.

Condition of Films.

Correspondence was read from the North Staffordshire Branch drawing attention to the bad condition in which films were frequently received by exhibitors, who had to use their own labour in cleaning and repairing the films. It was suggested that the exhibitors should combine with the renters to find out who did the damage, and it was agreed that the matter be referred to the Joint Standing Committee of the C.E.A. and K.R.S. for consideration, and report.

Report of Music Committee.

Mr. T. Herbert Kaye moved the adoption of the report of the Cinema Music Committee, which recommended the General Council to conclude a new agreement with the Performing Rights Society, a draft of which was submitted for the approval of the General Council. Mr. Hewitson seconded the resolution.

Mr. H. Hargreaves said this was a matter they felt very strongly on in West Lancashire. He had been blacklisted by the Performing Rights Society, and it seemed that he would never be able to get a C.E.A. licence through the C.E.A. again. He inquired if the black list would disappear under the new agreement. The Chairman said that what Mr. Hargreaves called the black list would disappear after April 5 when the new agreement came into force.

After further discussion the report was adopted, Mr. J. McBride moving a vote of thanks to the committee for their labours.

Benevolent Fund.

Mr. I. Graham had the following notice of motion on the agenda:

"That members of the C.E.A. be invited to organise a special Sunday performance on or before February 24 for the purpose of raising funds for the proposed Cinema Benevolent Society."

Mr. Graham said he had since heard that the Cinematograph Trade Council had a scheme for a Provident Fund ready, which would probably be before the General Council at the next meeting. He, therefore, asked leave to postpone his resolution to the next meeting, which was accorded.

He moved that in the meantime the secretaries of the branches be circulated with a recommendation that in any charitable functions their members arranged during the coming winter 50 per cent. of the proceeds should be earmarked for a Trade Benevolent Fund. He moved this resolution because he knew that in various provincial cities arrangements were now being made for the usual annual charitable function, and if arrangements were made to retain 50 per cent. it would provide a useful nucleus for any fund that met with their approval.

Mr. E. W. P. Peall seconded the resolution, which was carried.

Railway Rates.

Mr. Norman Hart reported that he had lodged the following objections in accordance with their instructions:

Objection No. 1.—Objection is taken to the proposal to charge for the carriage of kinematograph films at the Company's risk on General Parcels Scale by passenger train at a rate or rates 50 per centum in excess of the usual charge on General Parcels Scale for a consignment of a like weight.

Objection No. 2.—Objection is taken to the proposal to charge the General Parcels Scale for kinematograph films conveyed by passenger train when, an owner's risk note having been signed, the railway company has been so relieved of certain responsibility.

Objection No. 3.—Objection is taken to the full charge at General Parcels Scale (which includes collection and delivery by the company) being made irrespective of whether collection and delivery are made by consignor or consignee or their agents or both of them.

Objection No. 4.—Objection is taken to the charge for kinematograph films both at owner's risk and at company's risk on General Parcels Scale, or by passenger or goods train, being calculated upon the gross weight of the transit case and contents and to the proposal to make no allowance for the weight of the transit case as distinct from the films therein.

(*Continued at foot of next page.*)

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"Looking-in"

A Peep into the Future of the "Family" Film

By "Clairvoyant"

UNTIL quite recently the average man in the street, when he considered the matter at all, regarded wireless telephony as being something past his comprehension, and left it at that. To-day all sorts and conditions of men are interested in the subject, and to such an extent that the demand for wireless sets is likely to make the gramophone manufacturers put the shutters up, while the scaffold pole is gradually ousting the chicken-run from the back garden. All the world and his wife—not forgetting the youngsters with their "bed-time stories"—are "listening-in."

The question which many are now asking, and especially those interested in the film world, is how soon our inventive geniuses will make it possible not only to "listen-in," but also to "look-in." Is the time approaching when we shall be enabled not merely to *listen* to musicians, vocalists, and after-dinner speakers, but also actually to *witness* the drama, both on the stage and on the screen, while seated comfortably in our own homes?

Looking Ahead.

One of the most eminent French scientists claims that experiments which have recently been carried out in England, France, and other countries, justify the belief that it will shortly be possible to see what is happening a mile or even a hundred miles off. Before long, he asserts, lecture and concert halls will be provided with apparatus by means of which the public, while remaining in comfort at home, will be both able to see and to hear people acting, singing, and speaking at considerable distances. In short, that we shall be able, not only to "listen-in," but also to "look-in."

Let us consider the possibilities so far as the pictures are concerned when we are all "looking-in." Broadcasting stations would take the place of kinemas, which, to a large extent, would have to go out of business [We do *not* think—ED. "F.R."] although they would still have a large clientele who either had no desire or no facilities for the new craze. Payment of a subscription would carry the right to be connected up with a specific station, and to "look-in" whenever the latter was showing, and each station would have an orchestra, so that patrons could combine "looking" with "listening."

The Family and the Film.

The effect on family life would be far-reaching. Mother would go about her domestic duties all wires and receiving sets, in order not to miss a flicker; father would hurry home from work to find the parental set put out all ready for him; and the juvenile members of the family would experience great difficulty in getting a "look-in" at all. The youngest would be deputed to look-out—that is to say, "look-in" after tea, for the first warning signs of the show about to commence, and to yell for father—gone upstairs to dress just as if he were going to "the pictures"—directly "The Poor Hoarse Man and the Eucalyptus" was announced. This would be the end of the program for the youngest member of the family, whose only chance of a "look-in" would be at matinees; and there would be nothing for it but to do a little business in chocolates and cigarettes, *en famille*, in order to collect the price of a seat at the kinema round the corner.

"Charlie" in a Taxi.

"Looking-in," however, would not be confined to the home. Trains and public vehicles would all carry the necessary apparatus, and fares would select their taxi-cab not so much because it was a "Beardmore" or a "Unic," as because it bore the announcement that a "Chaplin" or a "Harold Lloyd" was "now showing." Think of the "Tuppences" that would accumulate on the meter while the occupant of a cab was engrossed in "The Prodigal Son."

The invention would be utilised in many other directions, as, for instance—but I must "look-out," or I shall be accused by the inventive geniuses of stealing their thunder.

C.E.A. GENERAL COUNCIL MEETING—*Continued.*

Objection No. 5.—Objection is taken to the charge for kinematograph film transit cases when empty at a like rate to the rate which is charged for transit cases containing kinematograph films.

Mr. Hart drew attention to the fact that the objections had been made jointly with the K.R.S. Further consideration of the matter was referred to the Railway Rates Committee.

New Regulations under the Cinematograph Act.

The General Secretary reported that he had issued an explanatory pamphlet dealing with this matter to every member of the Association. In answer to an inquiry, he explained that these were regulations for securing safety, and made under the Cinematograph Act. They were not to be confused with a circular letter which had been issued by the Home Office to various licensing bodies recommending the addition of certain clauses to the licence. This was erroneously referred to as Home Office Regulations, whereas it was, in fact, a circular.

The following letter from Mr. Sidney R. Hilton, of the Picture House, Leyton, was read:

"I have just finished reading your booklet on the 1923 New Regulations under the Act, and feel that I should like to be just one of the exhibitors who *do appreciate* what the C.E.A. is doing for us all, and I herewith tender my sincere thanks to all concerned for the most excellent work that has been done in getting these proposed regulations amended.

"There seems to be one item the Secretary of State has omitted, and one that I think should be included in the regulations—that is that *all exhibitors—large and small—should be compelled to be members of the C.E.A.*

"My heartiest congratulations and thanks."

Notts and Derby Branch Chairman.

Sympathetic reference was made to the serious illness of Mr. A. P. Blackham.

New Members.

Thirty-eight new members were duly balloted for and enrolled.

Next Meeting.

The next meeting was arranged to be held in London on Wednesday, November 14.

The proceedings then terminated.

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Scotland and British Film Week

Glasgow C.E.A. on Booking Difficulties

From our own Correspondent

THE usual monthly meeting of the Scottish Branch, held at Glasgow on October 24, did not draw out a very large attendance of members. British Film Week was the principal topic which came under discussion, and it afforded several speakers the opportunity of suggesting that if the week is to be made a success in Scotland definite plans and enthusiasm must soon be set going. In the absence of Bailie Wright, the chair was occupied by Mr. A. S. Albin (Edinburgh). One lady member, Miss Hamilton (Glasgow) graced the meeting with her presence.

Benevolent Fund Appeals.

After the minutes of the previous meeting had been read and approved of, Mr. James McBride (Glasgow) referred to a notice of motion which was to be dealt with by the Executive Council. It was proposed that the branches lend their support to a special night before February 24 next in aid of the National Cinema Benevolent Society. Mr. McBride pointed out that they had their own Benevolent Fund in Scotland and that it had been very successful.

The Secretary (Mr. John A. Houston, C.A.) explained that for their own fund they were printing a special appeal, which would be circulated shortly, and it was just a question whether they ought to lend their support to the proposed National Society.

Mr. Arthur Dent (Glasgow) and Mr. Thos. Ormiston (Motherwell) also commented upon the fact that they had their own Benevolent Fund to look after in Scotland, and it was the general feeling of the meeting that the branch take no part in the proposed appeal.

Is Scotland Out of Touch with London?

The Secretary intimated that in connection with British Film Week he had received a mass of correspondence. One of the letters, from Mr. H. Rowan Walker, the general secretary of the British National Film League, dealt with points which had been raised by exhibitors in regard to the number of films which would be available. Other points were also explained in Mr. Walker's letter.

Mr. McBride said that he had a talk recently with Bailie Wright (their chairman) about trouble which was likely to arise in connection with the booking of British films. They in Scotland had a real grievance, as they were out of touch with England. On the particular question of the additional 5 per cent. which was to be added on to the booking fee he asked if they were going to endorse that? He could say for Bailie Wright that he felt that he could not ask the exhibitors to pay this 5 per cent.

Victor Davis and the Glasgow Trade.

Mr. J. B. Lawton (Glasgow) wished to know if a resolution had been passed agreeing to support this week, and he was assured by the chairman that a resolution had been passed at the meeting held at Aberden.

Mr. Lawton said it should have been emphasised. Continuing, he declared that it was a very difficult proposition for some exhibitors to get their bookings transferred.

The Chairman said the subject had been fully discussed, and if they had a committee the arrangements would be put on a proper basis.

Mr. McBride said it had been suggested that Mr. Victor Davis should come to Glasgow on November 1 and he might be able to explain matters, but the Scottish executive decided that it was not necessary for Mr. Davis to come.

Mr. Bert Green (Glasgow): "Nobody seems to be caring about the matter. If Mr. Victor Davis is interested he should come to Glasgow."

Flagging Enthusiasm of Flag-Waggers.

Mr. Lawton remarked that if there was not more enthusiasm shown they had better drop the whole thing. If anyone had booked a good film for that particular week he would not drop it in favour of a British film.

Mr. McBride reminded the meeting that during the war there were no more enthusiastic flag-waggers than the Scottish exhibitors, and it was now time, as they had adopted the resolution, to go on with the campaign. He knew that Bailie Wright and others had agreed to support the week.

Mr. Lawton, however, returned to his old argument that every member should have been notified of the resolution when it was passed, as, in his opinion, it was rather late in the day, because very few members had got vacant dates. If they were determined to go ahead, then let them that day do the thing thoroughly. Personally, he thought they had no time.

After some further discussion Mr. Dent moved that to test the enthusiasm of those present he would move that the branch support the week. A Member: "What do you mean by support?"

Mr. James George (Cambuslang) seconded Mr. Dent's motion.

Power to Book.

Mr. George Green (Glasgow) moved a direct amendment as he wanted to know where they stood and what they were preparing to do.

Another point was raised by Mr. Shaw (Glasgow), who asked how many members present had the power of booking in their own hands, as he thought several had not the power to book.

Mr. Shaw also agreed that things had been done hurriedly, but if they give the committee a chance they would see by their next meeting what had been done.

Mr. McBride advised them to simply pass the resolution then they would try and make an impression. So far as he understood the word support it meant booking British films that week

Fifty per cent. "with Books Open."

Mr. Shaw reiterated his point in regard to the power of booking, and Mr. Lawton also said that they should know how far the Association were going to give their support to the movement. Personally, he would put British films on if the others were doing the same. If they were not going to get the support of all then unpleasantness would result. How many members had vacant dates?

Mr. Dent: "Fifty per cent. of the exhibitors have got their books open yet."

The Chairman said that they had had a full discussion, and he thought they should all agree to leave the matter in the hands of the committee, and to this the meeting agreed.

For the international conference in Paris three members were nominated, and the meeting concluded after some other items of minor importance had been dealt with.

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Licensing Matters on Merseyside

Christmas Day Opening—Justices' Report on Films: A Satisfactory Year—Lapsed Licences

From our Liverpool Correspondent

SEVERAL matters of interest to the kinema trade figured in the proceedings at a special Licensing Sessions for Birkenhead. Mr. T. L. Dodds presided, and when applications were made for sanction to open kinemas in the borough between the hours of 2-30 and 10 o'clock on Christmas Day, he inquired whether it was proposed to make any provision for the leisure of picturedrome staffs at the festive season.

Mr. A. Sharp (Claughton Picture House) replied that double pay was given to the employees who worked on Christmas Day, but if any of them desired to have the day off arrangements were made to that effect.

The Chairman: The employees would not be dismissed for asking for the day off, would they?

Mr. Sharp: Oh, no.

The Chairman asked whether any special argument could be advanced as to why the old method of observing Christmas Day as a day of rest should be discontinued. Was there any public demand for such entertainment, he inquired.

Mr. F. S. Moore (solicitor): The houses I represent are always well patronised on Christmas Day.

Mr. J. Rigby (solicitor for other kinemas) observed that of recent years Justices had always granted permission for kinema performances on Christmas Day. Indeed, a great many people preferred to enjoy themselves at a kinema on Christmas Day rather than in any other way.

Mr. Swancott Morgan (for other kinema licensees) declared that a great need existed at the present time for the opening of picture houses on Christmas Day. In various districts there were several people resident in tenements consisting of one or two rooms, and in the winter especially there was an urgent need that such people should be provided with adequate facilities for recreation.

The Bench eventually approved the applications, conditional upon the programs for Christmas Day being submitted in advance for the approval of the magistrates.

Report on Standard of Films.

The Chairman read the following report, which had been prepared on behalf of the magistrates appointed on January 7, 1918, to examine kinematograph films, synopses, etc.:

"(1) There are fourteen premises in the borough licensed under the Cinematograph Act, 1909. Two of these, however, are theatres, and do not exhibit films as the essential part of the program;

"(2) The Justices appointed to examine programs, synopses, films, etc., on behalf of the general body of Justices have continued their examination at monthly intervals, this system still proving most convenient both to the Justices and to the licensees;

"(3) Upwards of one thousand synopses, etc., have been examined by the kinema Justices, and in three cases only have the Justices deemed it necessary to view films before passing them for public exhibition. One of these was passed subject to certain deletions, both in the film and posters, and in one other case the Justices were of the opinion that the film should be withdrawn, to which course the licensee concerned agreed;

"(4) Complaints as to the unsuitable character of certain films exhibited at children's matinees have occupied the attention of the Justices, and they are of the opinion that the licensees should exercise more care in the selection of films exhibited at performances held exclusively for children;

"(5) The Justices are, however, glad to note that, generally speaking, a slight improvement was apparent in the standard of films under review during the past twelve months, which they hope will be maintained, and they again desire to acknowledge the satisfactory co-operation of the licensees in carrying out the arrangements for the examination of the programs and synopses."

The Bench approved all the applications for the renewals of kinema and theatre licences in the borough, no objection being offered in any case.

Application Refused.

The Justices refused an application by Mr. Swancott Morgan, on behalf of the management of the Electric Picture Palace, Rock Ferry, for sanction to allow twenty-four persons to stand at the rear of the stalls.

No Building, No Licence.

The Chairman stated that no applications were forthcoming for the renewal of the licences for projected kinemas in Oxton Road and Grove Road in the borough. A condition accompanying the granting of the licences was that building operations should be commenced within nine months from the date of granting the licences, but as this condition had not been observed the licences had now lapsed.

"THE ROYAL OAK" PROLOGUE

WHEN the Stoll picture production of "The Royal Oak" is trade shown at the Scala on Thursday, November 1, Henry Ainley, who plays the part of Cromwell in this film version of the great Drury Lane drama, will make a personal appearance on the stage, as Cromwell, in a prologue specially written for the occasion. The picture (produced by Maurice Elvey) tells a stirring story of the days of the roundheads and cavaliers, and Betty Compson stars in it with Mr. Ainley, supported by a fine cast which includes Henry Victor, Clive Brook, Bertie Wright, Thurston Hall, and Humbertson Wright. The stage drama was the joint work of the late Henry Hamilton and the late Sir Augustus Harris, who were concerned in so many big successes at "The Lane," and the story is said to have certainly lost nothing by its translation to the screen. Mr. Ainley, it will be remembered, recently played the part of Cromwell in John Drinkwater's play of that name, and, naturally, he uses very much the same make-up in the picture and will use it again for the prologue at the Scala.

Screen Art, Ltd., and Christie Film Sales, Ltd., desire all exhibitors to make a note of their new address, which is 26, Litchfield Street, Charing Cross Road.

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The WEST END PRESENTATION, Commences at The EMPIRE THEATRE, Leicester Sq., Monday, Oct 29th: LONDON RELEASE, November 26th.

UNIVERSAL SUPER JEWEL

The sweetest love story ever told.

PRESENTED BY CARL LAEMMLE

DIRECTED BY RUPERT JULIAN

Distributed by EUROPEAN MOTION PICTURE Co, LTD, 167. Wardour Street. London W.1. and branches

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COMING UNIVERSAL - JEWELS

The Great Lois Weber Production

The characters literally walk out of the book

A CHAPTER IN HER LIFE

Based on the story of "JEWEL" by Clara Louise Burnham

The Great Cast Includes

Claude Gillingwater	
Jacqueline Gadsden	*Jane Mercer*
Frances Raymond	*Ralph Yearsley*
Robert Frazer	*Fred Thomson*
Evelyn Thatcher	*Beth Raynor*

The superb work of the truly great cast is further enhanced by magnificent settings and lavish treatment throughout. Lois Weber's splendid direction is responsible for a particularly vivid picturisation of the dramatic, gripping and heart-interest values of this famous story of "Jewel." With everything that goes to make a picture perfect, this is destined to be one of the year's great pictures! Save a date.

UNIVERSAL-JEWEL presented by CARL LAEMMLE

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EUROPEAN MOTION PICTURE Co., LTD.

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COMING SOON!

Another great one from Universal's Big Ten

THUNDERING DAWN

GREATER THAN THE STORM

WITH
J. WARREN KERRIGAN
ANNA Q. NILSSON
and TOM SANTSCHI

A HARRY GARSON PRODUCTION
UNIVERSAL SUPER JEWEL

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CARL LAEMMLE presents

DRIFTING

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PRISCILLA DEAN

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WANGER ON FILM MATTERS

SOME TIPS FOR THE AMERICAN INDUSTRY

WALTER WANGER, whose period of showmanship at the Opera House, Covent Garden, the Rivoli, Whitechapel, and the Regent, Brighton, will be fresh in the minds of members of the industry, has been giving to the editor of the "Film Daily" some opinions which that paper looks upon as refreshing and interesting.

To distributors he says: "You are in the business to stay. You must retain good will. Why, then, force product that you know isn't right upon your buyer? In the end you only eliminate a good customer. If it's bad, tip them off; let them handle it as best they can. 'Soaking' a buyer is dead and gone. It belongs to the era of 1910. Not to-day."

He has a few things to say to exporters of films: "Don't forget that the British Empire knows a thing or two. So why step all over yourself? American films are the most popular and the best in the world. Because you have that supremacy, why abuse it?"

"Simultaneous world distribution of films is as essential as simultaneous distribution of news. The main reason for the stunting of the growth of films in England is an attempt of American distributors to supply a 1923 intelligence with a 1919 product."

Further, Walter Wanger declares: "Too many producers are making pictures for the theatres that are being demolished instead of the theatres that are being constructed."

And in the matter of adjustment, he says: "The business must adjust itself to the *a la carte* service for the exhibitors that have tasted Universal's 'Hunchback,' or Paramount's 'Covered Wagon.' They will never be satisfied with their *table d'hôte* again."

"THE COVERED WAGON" STILL DOING WELL

"THE COVERED WAGON" reaches its one hundredth presentation at the London Pavilion next Monday. Following upon the first sensational rush to see the picture the business has now settled down to a steady average attendance that comfortably fills the theatre early in the week, and at the shank of the week compels them to turn crowds away.

The first attraction H.R.H. the Prince of Wales went to see on his return from Canada was "The Covered Wagon," but, unfortunately, however, he omitted to book in advance. On his arrival with a party of friends there was not a seat to be had. Mr. Charles Thorburn, the business manager, offered to arrange for seats, but the Prince, with characteristic courtesy, refused to allow anyone to be disturbed, saying he would try again another night.

Arrangements have just been completed for "The Covered Wagon" to be shown at the Theatre Madeleine in Paris on December 21. This, however, will not in an way affect the current London Pavilion exhibition.

A special song has been written on Hepworth's "Lily of the Alley" by two of America's foremost composers. We understand that this will be supplied to all the leading motion picture theatres in America who are showing this film. The song is entitled "Lily of the Alley": words and music by Bernie Grossman and Will Donaldson.

"STRANGLING THREADS" IN SING SING

WELFARE LEAGUE'S HEARTY APPRECIATION

A VERY interesting letter has been received in this country from Hepworth's Distributing Corporation, New York City, enclosing copy of a letter which has been received from the Mutual Welfare League of Sing Sing prison. It is well-known that Sing Sing has occasioned a great deal of comment by its humane treatment of prisoners incarcerated there, and "Strangling Threads" is a film that has been recently shown. The director of entertainments for the prison has written to the Corporation the following letter, which will be read with great interest by English readers:

Mutual Welfare of Sing Sing, N.Y.,
October 6, 1923.

Hepworth Distributing Corporation,
New York City, N.Y.

Gentlemen,—Thank you for your letter of the 4th inst. and for the film "Strangling Threads," which was shown here last evening, the privilege of seeing being very much appreciated by the thirteen hundred men, who followed the story with a great deal of interest.

The technique of films made on the other side is, of course, radically different from those to which we have become accustomed, but I personally believe that the method of telling the story is better done in England than here; by that I mean that the strict adherence to the talo itself, without the padding and so-called comedy relief which marks the home-made product, results in a more faithful picture than by the other method, while the absence of the many close-ups is welcome; American films contain always at least twenty of these near views which, becoming merely pictures of enlarged pores and exaggerated mouths and eye-lids, are fast bringing fine photography into disrepute.

The print is being returned to your laboratory to-day by express, with our thanks and appreciation.

Most sincerely yours,
(Signed) MERRITT TRIMBLE WYATT,
Director of Entertainments.

FRED GRANVILLE ON THE FUTURE

NOTED DIRECTOR ON GREAT BRITAIN'S FUTURE IN PRODUCTION.

MR. FRED GRANVILLE, who directed "The Beloved Vagabond," Astra National's latest picture, had some very decided views on the future of British production when seen by a representative of this journal this week. Mr. Granville, who has produced many films, both in this country and in California, has no hesitation in declaring his decided preference in England as a "country fit for producers to direct in." "You have here," he said, "backgrounds that are the equal of any others the world over. Your actors and actresses are unsurpassable. Witness the fact that a big percentage of the Hollywood film colony is composed of Britishers. Your crowds are far easier to handle, and give the director a far greater degree of co-operation than is often the case in foreign centres."

Mr. Granville waxed enthusiastic over his latest picture. He firmly believes that in "The Beloved Vagabond" he has given to the public his greatest effort.

Dealing with the question of the comparative non-appearance of British films in the States, Mr. Granville, who is an Australian by birth, and married to an Englishwoman, Peggy Hyland, believes that this is due not so much to lack of merit in the pictures as to lack of adequate exploitation, without which, he says, it is impossible to sell any article, whatever its intrinsic value may be.

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SCENE FROM "COMIN' THRO' THE RYE."

AFTER repeated requests from all quarters, and in order that the oldest film company in England should be worthily represented in the British Film Week, Cecil M. Hepworth has agreed to show his unfinished, but almost completed, "Comin' Thro' the Rye," on November 13. The unfortunate illness of Shayle Gardner (mentioned in last week's issue of the FILM RENTER) has made it impossible to complete this film in time, and at one time it was feared that Cecil Hepworth would not be represented. To avoid this omission, and to aid the representative character of the Film Week, Mr. Hepworth decided to accept judgment on his incomplete picture, and, therefore, "Comin' Thro' the Rye" in its new form—changed in character, dressing, and treatment from the great success of 1916—will, though incomplete, stand for Hepworth's latest achievement. A special publicity campaign has been planned and is now in operation, whilst an exploitation, quite unique in character and beautiful in conception, will, it is expected, present this film to the trade.

Karno Comedies.

"Early Birds," "Mumming Birds," and "Jail Birds," the three two-reel comedies based on Fred Karno's famous music-hall sketches, have been acquired by W. & F. for distribution. Fred Karno himself saw them run through a few days ago, and is said to have expressed his satisfaction. They should be interesting by reason of the fact that many of Chaplin's pantomimic pieces of business are based upon his experience in these sketches, which, by the way, were originally played in dumb show without a word of dialogue.

SCENE FROM "LOVEBOUND," due for trade showing by Fox in London on Monday.

Round the L

Activities and Projects

Wallace Reid in "The Ghost Breaker."

"The Ghost Breaker," an Alfred Green Paramount production, starring Wallace Reid, is an adaptation of Paul Dickey's and Charles W. Goddard's successful stage play of the same name. It deals with the adventures of a devil-may-care Kentuckian who aids a beautiful Spanish senorita to rid her castle in Spain of a band of robbers posing as ghosts, and, eventually, wins her love. Lila Lee is the leading lady and Walter Hiers, the well-known comedian, is seen in his first "black face" rôle. Famous-Lasky will trade show the film on Tuesday, October 30, at the New Gallery Kinema, at 11 a.m.

A New Brand of Picture.

A new brand of British pictures has come into existence, and the first one of these will probably be seen during the trade show weeks for British films in November. The name of the brand is Granger-Commonwealth Productions, and, as this suggests, it will be distributed by the House of Granger. Work has been proceeding for some time on the first picture of this brand, which is "The Money Habit," from the novel by Hall Potter. Walter Niebuhr is directing this picture, and in its cast are such well-known artistes as Clive Brook, Nina Vanna, Warwick Ward, and Annette Benson. The picture is being made at the Samuelson studios at Isleworth, and when it is completed work will be begun on another picture which will also have Walter Niebuhr as its director.

For Exploitation.

European's releases for November are "The Altar Stairs," "The Ghost Patrol," "The Power of a Lie," and "The First Degree," and for these there have been issued four publicity campaign books, which those who are booking the films should obtain to assist them in their exploitations. They are triple-folded, and contain the particulars which every exhibitor should know when informing the public about his bookings. Program and Press paragraphs, illustrations from blocks, both half-tone and line, and musical suggestions are to be found therein.

Fox's Next Trade Show.

Shirley Mason, the popular Fox star of winsome personality, is featured in "Lovebound," which the company announce for trade show on Monday, October 29, at the New Gallery Kinema, at 11 a.m., when "The Cyclist," a Clyde Cook special comedy, will also be presented. Directed by Henry Otto, "Lovebound" is noteworthy for some spectacularly fantastic scenes, amid settings which are described as of appealing charm. In support of the star appears the well-known Albert Roscoe as leading man, Edward Martindale, Richard Tucker and Joseph Gerard.

New Serial Film Competition.

An announcement that should be of special interest to all exhibitors whose patrons have a liking for serials is made by the Cosmograph Film Co., Ltd., in connection with their forthcoming "chapter play," "Nan of the North." This firm, which now has its London headquarters at 169, Wardour Street, has evolved a very striking and original scheme for enlisting public interest in the film.

Briefly stated, Cosmograph is offering the large sum of £3,000 in prizes to the patrons of picture theatres where the film is shown. Without giving away prematurely the full details of

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ondon Trade.

of the Renting Houses.

the scheme, it may be mentioned that its most valuable feature will be a practical guarantee that all competitors will feel it necessary to see every one of the fifteen episodes of the film in order to stand a fair chance of success. Exhibitors will also share in the gain and glory, a special prize being set aside for the proprietor of the hall that numbers the first prize-winner among its patrons. The "Nan of the North" £3,000 Prize Competition will be widely advertised on the hoardings and in the Press weeks before the release of the film.

No Bananas.

The two-reel comedy, "Yes, We Have No Bananas," which is creating as great a furore in America as the famous song of that name, will shortly be seen in England. The distribution will be in the hands of "Ideal," and if the picture causes here anything like the merriment it is creating in America, kinema audiences should be in for a gay time.

Fighting a Duel With Oneself.

In the new Granger-Davidson film, "M'Lord o' the White Road," Victor McLaglen appears as Lord Anderley and also as John Shale, and the story demands that Shale should cross swords with Anderley. The result is a piece of camera-work which is certain to make everyone wonder how it was done. "M'Lord o' the White Road," which was produced by Arthur Rooke, is a stirring romance of Regency days, with a background of stately English mansions, old-world gardens, and the open road. It will be released for the great British Film Weeks, which commence on February 4, 1924.

FIRST NATIONAL'S NEW STAR LIST

PURCHASE OF BIG STORY MATERIAL

THAT Associated First National is not resting content with its already well-established stars, such as Norma and Constance Talmadge, Richard Barthelmess, and others, is evidenced by the news which comes to us this week.

Corinne Griffith, already engaged in the feminine star rôle in "Black Oxen" for First National, has been signed for four further productions with a still further option, it is understood. Colleen Moore, reports of whose excellent work in "Flaming Youth," have already reached this side, has been contracted with for a long-term period, as also has Virginia Browne Faire, who most recently played the feminine lead in "Omar, the Tentmaker."

Notable new additions to the list of stories and novels and other story material for First National productions are also announced. These include: "Torment," by William Dudley Pelley; "Swamp Angel," by Richard Connell; "The Sea-Hawk," by Rafael Sabatini; "Pearls before Cecily," by Charles Brackett; "Moving Finger," by Elizabeth Irons Folsom; "Tarnished Gold," by Frederick Chapin; "Flowing Gold," by Rex Beach.

Frank Lloyd, who is producing "Black Oxen," has been engaged to film three additional big subjects.

SCENE FROM "RICHARD THE LIONHEARTED," the forthcoming Allied Artists' picture.

"CIRCUS DAYS" SHOWMANSHIP

JACKIE COOGAN'S "Circus Days" is receiving a great deal of publicity all over the country. One of the best displays yet seen was put on at the Pavilion, Cardiff, recently, in connection with this First National attraction. A boy dressed as Jackie Coogan, and a small girl circus rider astride a donkey, were employed, whilst a clown paraded the streets with a circus pony. The front of the house was decorated with flags, banners, etc., and the general atmosphere of a circus. Big business was done with the film.

Another example of good showmanship comes from the King's Theatre, Sunderland, where Mr. G. F. Hill, the well-known Northern exhibitor, arranged a special window display which contained a miniature circus tent, with side shows, band, bunting, toy elephants, and so forth. An electric fan placed on the side of the window kept the flags flying and attracted the attention of passers-by.

Mr. Stuart Blackton, who will be remembered for his coloured photoplay, "The Glorious Adventure," and also "The Virgin Queen," is producing in America a number of big photoplays for the Vitagraph Company. His first will be "On the Banks of the Wabash," which is based on a song by Paul Dresser.

SCENE FROM "THE GHOST BREAKERS."

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"A Good Booking From Every Point of View" says Kine Weekly

Thos. H. Ince presents

"What a Wife Learned"

With Milton Sills, John Bowers, and Marguerite de la Motte.

BIOSCOPE.

The staging of the film is first-rate throughout and the photography is admirable.

KINE. WEEKLY.

One of the most thrilling climaxes shown on the screen. The story is one of the best we have ever seen.

CINEMA.

Should prove acceptable. It has some excellent photography and exciting scenes.

FIRST NATIONAL PICTURES

Released Nov. 26, what about your date?

A FIRST NATIONAL PICTURE.

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BRITISH FILM WEEKS TRADE SHOWS.

THE LOVES OF MARY, QUEEN OF SCOTS

The Poignant Love Drama of a Queen.

PREMIERE PRESENTATION
by
IDEAL

on November 5th, at the NEW SCALA THEATRE.

FAY COMPTON
as the Queen.

DENISON CLIFT
Art Production.

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THE FILM WITH THE

The Tales o

Has enjoyed over 40 ye

CERTAIN SUCCESS

will attend the showing of this Granger-Vita Film Version of Hoffmann's Love Adventures.

Owned and Controlled throughout the British Empire by :—

GRANGER'S EX

Digitized by Google

MAGNETIC TITLE!

f Hoffmann

ars success as an opera.

With the Original Music by
OFFENBACH.

Provincial Trade Shows :

NEWCASTLE—Empire Cinema, Grainger Street
Thursday October 25, at 11-15 a.m.

LIVERPOOL—Futurist Picture House, Lime St.,
Friday October 26, at 11 a.m.

MANCHESTER—Piccadilly Picture Theatre,
Tuesday October 30, at 11 a.m.

GLASGOW—Cranston's Picture House, Thursday November 1, at 11 a.m.

CARDIFF—Cardiff Cinema, Queen Street, Friday
November 2, at 11-30 a.m.

NOTTINGHAM—Elite Picture Th., Parliament
St., Wednesday November 7, at 11 a.m.

CLUSIVES, LTD.

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The much-talked-of picture!

M'LORD O' THE WHITE ROAD

From the novel by CEDRIC D. FRASER

Produced by ARTHUR ROOKE Photographed by Leslie Eveleigh

GRANGER-DAVIDSON SPECIAL PRODUCTION

MARJORIE HUME

as

LADY GLORIA CLAYVILLE

London Trade Show:

NEW SCALA THEATRE

Tuesday November 6, at 3 p.m.

Released for Great British Film Weeks

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LORD ANDERLEY

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NEW SCALA THEATRE

Tuesday November 6, at 3 p.m.

Released for Great British Film Weeks

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WARNER BR

IMPOR

Warner
David B

"Where the North Begins"

"A revelation of what a clever producer can do with an animal artiste."
—*Evening Standard.*

"There is something worth watching all the time."
—*The Kine.*

"The clever performance of Rin-Tin-Tin will make this a very popular picture."
—*The Bioscope*

"There is not a dull moment."
—*The Cinema.*

"A Picture which we recommend to all classes."
—*Impartial Film Report.*

HERE'S YOUR BIG CHANCE TO BREAK PAY BOX RECORDS

Ask F.B.O. about it.

THE G

Based

Hope Hampton, Wyn

The West End Cine

A BRAND NEW PICTURE

FILM BO
22, Soho

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OS. 1924 SCREEN CLASSICS

TANT TRADE SHOW

Bros. Version of elasco's Famous Success

OLD DIGGERS

on the play by Avery Hopwood.

STARRING—

dham Standing and LOUISE FAZENDA

ma - Tuesday, October 30, at 11 a.m.

—NOT LAST YEAR'S PRODUCT!

THE GREAT FBO FILM WAY

Distributed by

OKING OFFICES (1919) LTD.,
Square, London, W. & Branches.

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NOTORIETY

A superbly-acted photo-drama, portraying one of the most discussed problems of the day———————

The craving for FAME—
Fame ——— at any price.

Trade Shows:

Manchester:
Deansgate Picture Hse,
Wednesday Oct. 31,
At 11-15 a.m.

Liverpool:
Scala, Lime St.,
Monday Nov. 5,
At 11-15 a.m.

IN SEVEN REELS.

"A" CERTIFICATE.

Western Import Co., Ltd.,
86-88, Wardour St.,
LONDON, W.1.

The Powerful Cast includes:—
ROD. LA ROQUE, MARY ALDEN,
MAURINE POWERS, BARNEY SHERRY
GEORGE HACKATHORNE.

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Make way for the great METRO *specials*

34 Metro Productions That Will Establish New Box Office Records.

Distributed in the United Kingdom by

Jury's

19/21 TOWER STREET LONDON. W.C.2.

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METRO

Master Creations of the Greatest Producers of the Day

2 from REX INGRAM

"SCARAMOUCHE" is the first.
The one picture that ***is*** greater than "The Four Horsemen."

3 from FRED NIBLO

"AMBROSE APPLEJOHN'S ADVENTURE."
A Great Play—A Greater Picture. Its phenomenal success at The Tivoli, London, foretells capacity business everywhere for this one.

"MAN, WOMAN AND TEMPTATION"
and "THY NAME IS WOMAN."

3 from REGINALD BARKER

"THE ETERNAL STRUGGLE."
A drama extraordinary, set against the flaming beauty of the Canadian North-West. Now thrilling big audiences at the Tivoli.

"PLEASURE MAD" and "WOMEN WHO WAIT."

3 from MAE MURRAY

"THE FRENCH DOLL," "FASHION ROW"
and "MADEMOISELLE MIDNIGHT."

2 from LAURETTE TAYLOR

"HAPPINESS" and "ONE NIGHT IN ROME."

3 from JACKIE COOGAN

"LONG LIVE THE KING,"
"THE DOG OF FLANDERS,"
and Another.

JURY'S

METRO

Packed with Money-Making Possibilities

3 from ALLEN HOLUBAR

"THE HUMAN MILL," "LIFE'S HIGHWAY" and "ROBES OF REDEMPTION."

5 from VIOLA DANA

"ROUGED LIPS," "THE SOCIAL CODE," "IN SEARCH OF A THRILL," "STORMY HEARTS" and "LOVE AND LIES."

An ARTHUR SAWYER-HERBERT LUBIN PRODUCTION

"THE SHOOTING OF DAN McGREW."

A J. E. WILLIAMSON-RALPH INCE PRODUCTION

"THE UNINVITED GUEST."

2 from BUSTER KEATON

"HOSPITALITY" and Another.

6 Metro Premier Features

"THE EAGLE'S FEATHER," "THE LIVING PAST," "HELD TO ANSWER," "THE BOOK OF FATE," "DESIRE" and "BORROWED PLUMAGE."

JURY'S

Digitized by Google

METRO

Metro's Mighty Money-Makers for 1924

All who have watched the splendid productions emanating from the Metro organisation during the past twelve months will accept, without reserve, the statement that in 1924 theirs will be

The One Great Output

towering above all others like an elm-tree to a rose-bush. Stories of extraordinary high quality—classics of fiction—that are destined, in the hands of the world's best producers and adequate casts, to be

True Classics of the Screen

They are being made by showmen, for the showmen; by men who understand the heart of the great picture-loving public, men who know those elements that constitute a Box-Office Attraction.

To our thousands of exhibitor friends can we promise much. All we ask of them is that they make a special point of giving our forthcoming attractions their personal and careful inspection; for then will they know the power and the value of our colossal output for 1924.

JURY'S

Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Papyrus v. Zev: The Fox Race Film—"If Winter Comes" for the Royal—A Clarion Comedy—Stage License for Rusholme Kinema—Coming Shows.

By "THE FILM RENTER" REPRESENTATIVE

LAST Saturday there was one message flashed round the world which took precedence of all others in public interest, viz., that giving the result of the great horse-racing match in America. It is recorded that 70,000 people witnessed this race—the largest concourse ever assembled on one day at what used to be described as "the sport of Kings." But this number is small compared with the number of those who were keen to hear the result, and will be keen also to see the actual contest reproduced on the screen. It is being seen already, of course, in the States, but British picture-goers have now only a few hours to wait. The Fox film (1,100 feet in length) of this historic event is at this moment nearing the home shores, and Mr. Dawes, of the local branch here, is hoping that, with a bit of luck, the picture may actually be shown on Monday night. At latest it will be available in Lancashire on Tuesday. There is sure to be a great run on this feature, as the majority of the British public will be eager to see the battle of Papyrus and Zev fought out again in film form. Disillusioned by fight films, which are too often only a ha'porth of fight to an intolerable deal of fuss, the kinema-goer will turn with all the more zest to the picture record of a race which, in 1,100 feet, must yield numerous splendid opportunities of witnessing the main incidents of an equine encounter, the like of which had never before been staged. The Fox Race Film: Papyrus v. Zev, with all the accompanying incidents, is a new departure in topicals, for which several weeks of popularity may be predicted.

The Only Provincial Trade Show of "If Winter Comes."

Leaving the drama of fact for that of fiction we hear that "If Winter Comes" still easily tops the bill in the Fox list of big pictures which are now being eagerly awaited. Mr. Dawes announces that the only provincial trade show of this production is that booked for the Royal, Manchester, on Thursday, November 15, and which will be attended by a number of civic dignitaries. This show is being given in response to several urgent requests from exhibitors in the North, and a special presentation is in course of arrangement. "If Winter Comes" will have its first Lancashire run at the Royal early in December.

THE LAST WORD IN PROJECTORS!

The "SPRINGER" Price £55 0-0.

Or complete with all accessories, including KINEMA MIRROR ARC LAMP, Motor, Starter, Lenses, Tools, etc. - **£77-2-6.**

You owe it to yourself to call and examine this wonderful bargain.

J. SPRINGER, LTD.,

105/7 Corporation Street, Manchester.

Phone: 9023 City. N. Manager: E. W. HORDER

LONDON: 91, SHAFTESBURY AVENUE, W.1.

Return of a Manchester Representative.

Apropos of Fox activities here it is interesting to note that the Manchester staff of the company now includes Mr. Stanley Gibson, who has been transferred from a Fox branch in the South of England. His present "sphere of influence" will by no means be unfamiliar to Mr. Gibson, as he was for over a year the advertising representative of the FILM RENTER in Manchester. Since severing his connection with this journal in 1921 he has served with Goldwyn and First National in Bristol. We are glad to welcome his engaging personality back to this area. He should prove a valuable addition to the salesman side of Mr. Dawes's team in King Street West.

Stage Licence for Local Kinema.

The Rusholme Electric Theatre, which has for long specialised in pictures and variety, has now applied for, and obtained, a licence for stage plays. This does not mean that the hall is to abandon pictures entirely and become a house of legitimate drama every week, but that plays will be added from time to time to the very varied repertoire which the Rusholme Theatre has always set before its patrons. It is the intention, *i.e.*, to put on a really big super film attraction one week and, the following, to stage a popular play, musical comedy or revue. For a number of years the Rusholme has been noted for its vaudeville competitions on Friday nights, and it is not, we understand, proposed at present to drop this weekly feature.

Clarion's British Comedy.

This week Jack Buchanan, the well-known light comedy actor, has been appearing at the Prince's Theatre in "Toni," and on Tuesday next, October 30, he will be seen (on the screen) at the Theatre Royal in "The Audacious Mr. Squire," the B. & C. production which the Clarion Film Agency are handling in this territory. If this popular comedian is as effective in film work as he is in his stage impersonations (and the "Manchester Guardian," which is not in the habit of gushing over theatrical favourites, has waxed eloquent in praise of him in "Toni") then exhibitors may count on having at least one good British film comedy to lighten the load of more serious offerings during the special British week next February. The release date of "The Audacious Mr. Squire" has been fixed to synchronise with that festival, and Mr. Grattan Milloy, on behalf of the Clarion, is looking forward confidently to bumper bookings.

"Farewell" to a Mary Pickford.

Exhibitors here and elsewhere are being invited by Walturdaw to "Hold a Farewell Performance of Mary Pickford" in 'Daddy Long-Legs.'" A limited number of new copies of this favourite film are being issued by the company, and it is announced that this will constitute the positively last appearance of the subject in the United Kingdom. The picture will be permanently withdrawn at the beginning of May, 1924, and no date can be booked after the 4th of that month. There is not much "Mary Pickford" about in our kinemas just at present—though we are promised some big starring productions of hers in the new year. They will have to be good to be better than "Daddy Long-Legs," which was hailed as a popular "winner" wherever shown.

(Continued at foot of next page)

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Gaumont Manchester Chief Departs

Farewell Dinner to E. C. Agnew

A REPRESENTATIVE gathering of Manchester renters and exhibitors assembled at the Victoria Hotel on Thursday evening at a farewell dinner to Mr. E. C. Agnew, who is leaving the Gaumont office in Manchester after ten months of management. Mr. A. Cowan, of European, presided, and telegrams of regret for absence were read from Messrs. Charles Ogden (Piccadilly), Fred Carlton (Palladium, Patricroft), and H. Montanini (Moorhouse Circuit).

After the dinner Mr. Cowan briefly expressed his own personal regret and that of the entire kinema trade of the city at Mr. Agnew's departure, and asked him to accept, in the name of his friends on both sides of the industry, a silver cigarette box, which, said Mr. Cowan, he hoped the recipient would regard as an everlasting memento of good fellowship.

Numerous testimonies to Mr. Agnew's popular personality and business integrity were forthcoming from among those present. Mr. Philip Harrison, of Famous-Lasky, said that he and Mr. Agnew were friends many years ago in Yorkshire. He did not know the reason why Mr. Agnew was leaving Gaumont's, and perhaps he would be allowed to hope that his absence would not be a long one, but that he might soon come back to Lancashire.

Mr. Saul Harris, of Capitol Productions, said it was not often that they had to make a presentation to anybody in the kinema trade of the type of Mr. Agnew. He was above the level of the average filmite. He had impressed his personality upon them by his straight dealing, and he trusted that prosperity would follow him in his new sphere, whatever it might be.

A similar note was struck by Mr. Caplan, of Ideal, who said that there were very few men on either the renting or exhibiting side whose word was their bond and whom he would trust. But Mr. Agnew was one of them. Some people called the film trade a "game"—it was not a "game" but a business from which they got their living. If they had more men like Mr. Agnew that business would be on a better basis than it was.

Mr. Hough (Wellington Cinema, Stockport) said that he thought a good many of their local trade troubles could be attributed to the fact that the head offices of the renters were always making changes in their branch managers. They were always seeing new faces. They got on well with one man, perhaps, then came down one morning to find a new man in his place. The less the London offices interfered with their branch managers in Lancashire the better it would be for the trade in that territory. Some of them were, no doubt, independent, but too many were under the thumb of London. (Mr. Harris: "New York.") He had pleasant memories of his dealings with Mr. Agnew, and he wished him the best of luck in the future.

After other tributes to the ability, *bonhomie*, and fair dealing which characterised the guest of the evening, the toast was drunk with enthusiasm and musical honours.

Mr. Agnew, in returning thanks, said he had heard a lot of good things said about him, five per cent. of which he thought were deserved. Since he had been in Manchester he had received nothing but kindness from all of them, and he trusted that if he ever returned to that territory the good feeling and fellowship would be continued.

Mr. Lionel Gilling proposed the toast of the chairman, and in the course of a witty speech said that no doubt many of the London offices were prone to make changes in their branch managements, but the change often meant that the local man was promoted to London. They all had to put up with the system of being either squeezed out or squeezed in, according to the juice there was in the lemon.

After the dinner and the presentation, the gathering settled down to a musical evening, which was much enjoyed.

THE DARTMOOR FILM

REGARDING the screening of "Mighty Lak' a Rose" at Dartmoor, First National writes: "It has been stated that, contrary to First National's claim, 'Mighty Lak' a Rose' was not the first film to be shown in a convict prison. While it is true that a film was shown in a short-time detention prison on a previous occasion, no film, according to the Home Office, has ever been shown in a major convict prison until the screening of 'Mighty Lak' a Rose.'

"Dartmoor was specifically appointed by the Home Office authorities, it is said, because they regarded it as of an importance both from the type of men there and from the fact that they are "lifers" or other long-term prisoners, as opposed to those temporarily detained. There would have been very little difficulty, according to First National, in presenting such a film in Brixton or Pentonville, but in the case of Dartmoor considerable evidence as to desirability and expert testimony as to safety had to be provided for the Home Office before its officials would permit the screening of 'Mighty Lak' a Rose.'"

ROUND THE MANCHESTER TRADE—*Continued.*

Mems of the Moment.

On behalf of the Regent Film Co. Mr. W. Kay will screen "The Wolf of Tibet," starring Colette Brettel of "Prodigal Son" fame, at the Piccadilly on Wednesday next (31st) at 11 a.m. This production will be put over in the same way as at the London show with augmented orchestra. It is to have a *prémier* run in London at the Stoll Picture House, Kingsway.

* * *

Three of Stoll's British Film Week offerings are shortly to be shown at the Royal. Titles and dates as follows: "Royal Oak," Thursday, November 1; "The Rest Cure," Friday, November 2; "Becket," Friday, November 9.

The broadcasting programs in Manchester on Wednesday and Saturday evenings are to be added to during the winter by organ recitals played by Mr. J. Armitage, F.R.C.O., on the organ at the Piccadilly. The recitals last half an hour, from 6-30 to 7 p.m.

We are always glad to receive any special notes and news from either renters or exhibitors in the Manchester district. Communications should be sent to reach our Manchester office, 30, Blackfriars Street, not later than the Thursday morning of the week in which insertion or comment is desired.

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THE GREATEST OPPORTUNITY OF 1924.

¶ The First of Marks Films Great New Programme will be shown to the Trade

Shortly

Watch for an Important Announcement Next Week.

MARKS FILMS,

28, DEANSGATE :: MANCHESTER

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STOLLS *present*

"The REST CURE"

A

GEORGE ROBEY

Super Production
in 5 Reels.

TRADE SHOW

NEW SCALA THEATRE
FRIDAY NOV: 2ND
AT 3 P.M.

STOLL

Produced by
A.E COLEBY

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The Film Renter & Kinematograph

Stoll's Present

The Royal Oak

A Film Version of the Drury Lane Drama by Henry Hamilton and Sir Augustus Harris.

TRADE SHOW

NEW SCALA THEATRE
THURSDAY, NOV. 1st. at 3 P.M.

Henry Ainley will personally appear in the prologue.

Stage Direction
MAURICE ELVEY.

starring

Betty Compson

and

Henry Ainley

STOLL

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Super Production
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FRIDAY NOV: 2ND.
AT 3 P.M.

STOLL

Produced by
A.E COLEBY

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The Film Journal
Moving Picture Ne

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STOLL

Digitized by Google

The REST CURE

A

GEORGE ROBEY

Super Production

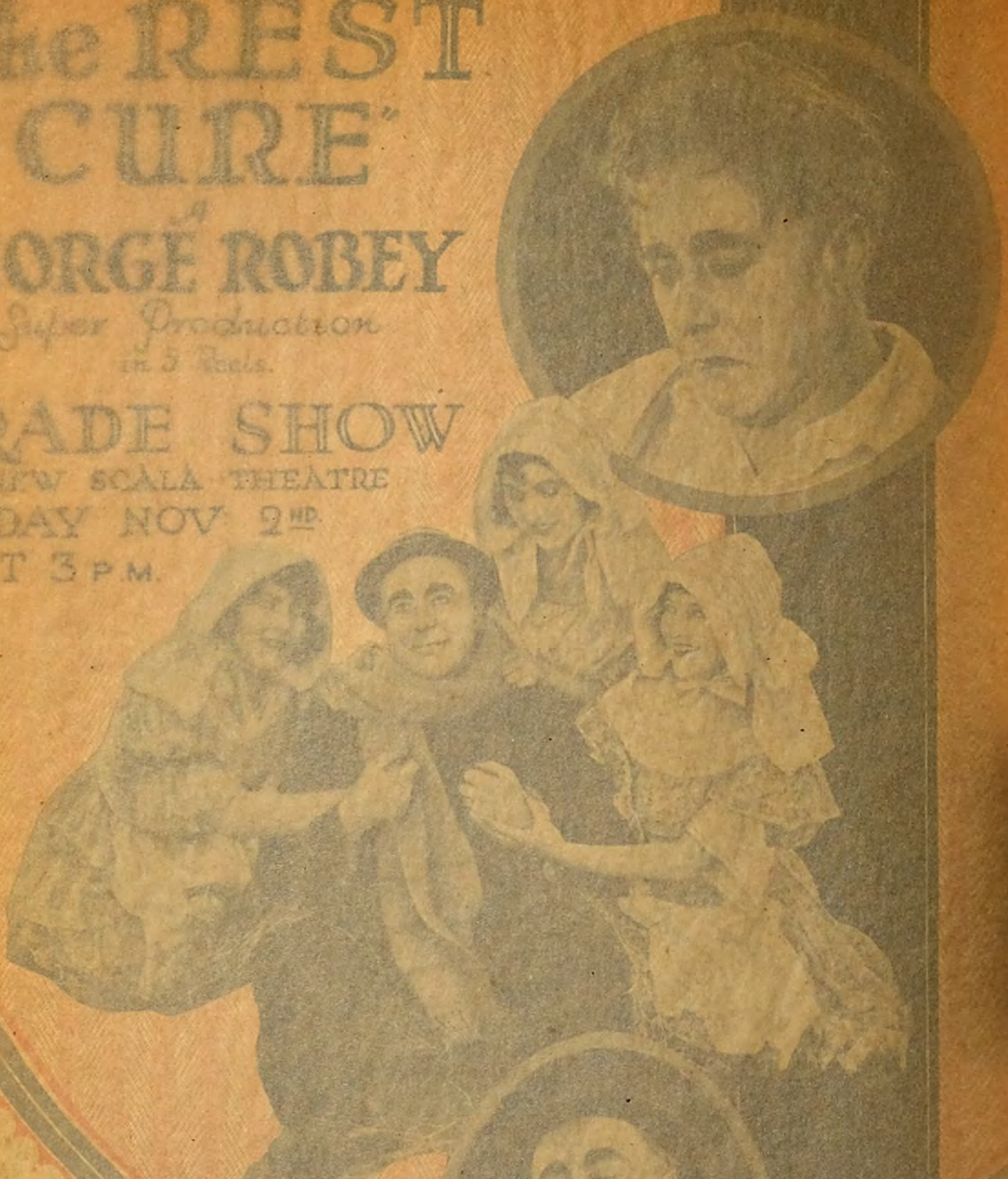
in 3 Reels.

TRADE SHOW

NEW SCALA THEATRE

FRIDAY NOV 2ND

AT 3 P.M.



STOLL

Produced by

A. E. COUTRY

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The Film Renter & Moving Picture News

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THURSDAY, NOV. 1st. at 3 P.M.

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MAURICE ELVEY.

starring

Betty Compson

and

Henry Ainley

STOLL

ANNOUNCEMENT EXTRAORDINARY!

Exhibitors Command Earlier Release of "THE SILENT COMMAND"

IMMEDIATELY after the Trade Show on Friday last of their big production "THE SILENT COMMAND," Fox were approached by numerous exhibitors who were so profoundly impressed by its wonderful qualities that they urgently requested Fox to advance the release date so that they could show it at the earliest possible moment.

Fox, in accordance with their Policy of meeting the wishes of exhibitors, have arranged to take this picture out of its place on their programme and release it on MARCH 3, 1924.

If you are an exhibitor who knows a certain success when you see it, you will book "THE SILENT COMMAND."

¶ READ ON OPPOSITE PAGE WHAT THE "DAILY EXPRESS" SAID ABOUT IT THE MORNING AFTER THE LONDON TRADE SHOW.

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'DAILY EXPRESS' and 'The SILENT COMMAND'

At the end of nearly half a column of Special review the morning after the Trade Show, appeared the wonderful words:

"'THE SILENT COMMAND' is great stuff, with a Thrill in every Scene, and many Superb Pictures of Hurricane, Wreck and Naval Routine. The Critic salutes it."—*G. A. Atkinson.*

WHAT A RECORD.

Exhibitors who know where the money comes from.

There are more Cinemas playing the Fox Film version of "IF WINTER COMES" on November 19th in Greater London than any film previously released.

FOX FILMS--MEAN QUEUES.

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Letters that Catch the Editor's Eye

THE LEEDS KINEMA EXCHANGE

To the Editor of the FILM RENTER.

SIR,—With reference to the report of the C.E.A. Leeds Branch monthly meeting in your issue dated October 13, 1923, a section of which has reference to matters concerning the Leeds Cinema Exchange, my directors would be glad if you would, in deference to all members of the kinema trade, give publicity to the following remarks on the report:

First of all, members of the C.E.A. should understand that the Cinema Exchange is a business concern. Nearly £7,000 is invested in the company, and many investors *do* expect some compensation for their outlay. The C.E.A. have not yet paid one penny piece for the use of the many rooms, including the theatre, during the past four-and-a-half years, and as the bulk of our revenue is received from renters they must be our first consideration.

My directors have asked nothing more than they are themselves prepared to undertake. Quite a while ago my directors changed their day of meeting in order that such meetings would not clash with trade shows held at the Exchange, and as several of the directors reside outside Leeds they, many times at great inconvenience to themselves, journey to Leeds to transact the business of the Exchange, knowing that only their combined efforts will further the success of the Exchange. In return the C.E.A. must likewise understand the real responsibility and assist the directors to carry on what is undoubtedly a great and valuable institution.

My directors labour for their interests, amongst others, and if they attach no importance to these efforts they create a position which becomes hopeless, and from which developments may take place which may not be at all desirable.

Yours faithfully,

For the Yorkshire Cinema Trade Exchange, Ltd.,

A. MOODY, *Secretary.*

October 22, 1923.

CENSORING FILMS IN BOND.

To the Editor of the FILM RENTER.

SIR,—Arrangements have been made between H.M. Customs and the British Board of Film Censors whereby films can now be censored "in bond."

For this service the British Board of Film Censors makes an additional charge of fifty per cent. on the current fees charged by the Board for Censorship at their offices; this fee to be paid to the manager of the Bonded Film Stores (who will give a receipt for same in the name of the Censor) at the time of the attendance of the Censor.

If it is found necessary to re-edit films to meet the requirements of the Censor, facilities will be afforded for that purpose at the Bonded Film Stores.

No unauthorised person will be allowed to be present at the time of censoring, the same rule applying when films are censored "in bond" as is in operation at the premises of the British Board of Film Censors.

Yours faithfully,
(BONDED FILM STORES, LTD.),
E. PETERSON,
Manager.

33-35, Endell Street,
London, W.C.2.
October 16, 1923.

"MACISTE, THE ACTOR"

IN the new series of films, four in number, which have just reached this country, featuring this giant of the screen, one is struck by the extraordinary progress Maciste has made as an actor.

In his first appearance in "Cabiria," some years ago, he was nothing but a man of almost superhuman strength; to-day he is also an impressive actor. His genial personality and the human touch which he lends to the rôles allotted to him, have made his name on the program of any kinema in this country, as on the Continent, of tremendous drawing power.

WANTED:

Cinemas on Rental or Lease

(with or without option to purchase). Send full particulars to Box B 79, FILM RENTER AND MOVING PICTURE NEWS, 30, Blackfriars Street, Manchester, which will be treated with strict confidence.

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Kinema Activities in Liverpool Area

A Licensing Fight Ahead—Dovener to Attend French Congress—Palais de Luxe Annual Meeting—Special Orchestral Engagements—Sir Martin Harvey on the Film

From our Liverpool Correspondent

THE Liverpool Section of the North-Western Branch of the C.E.A. have decided to put up a big fight against the announced intention of the local Entertainment Licensing Justices to adopt the L.C.C. conditions regarding the non-admission of children to witness (*a*) films unless accompanied by a parent or guardian. The matter will be brought forward at the annual meeting of the Entertainment Licensing Justices on Friday, when the Liverpool Section of the C.E.A. will be legally represented, and their views on the subject will be placed exhaustively before the Bench. Generally speaking, the view of exhibitors in this part of the country is that the insertion in kinema licences of the L.C.C. condition would do more harm than good, inasmuch as it would probably have a tendency to create competition which would benefit some halls, but would have a deleterious effect upon others, particularly those in the suburbs, which make a feature of Saturday matinees, at which a large percentage of children is catered for. At the same time there is a hope that even at this late hour the Justices, recognising the whole-hearted opposition which the trade intend offering to the proposal, will act in a reasonable spirit, and either leave the picturedrome licences as they are or else suggest a compromise which would be generally acceptable to the proprietors and managers of the fifty-nine halls within the jurisdiction of the Liverpool Licensing Justices.

Delegates to French Congress.

The North-Western Branch of the C.E.A. will be well represented at the forthcoming International Kinema Conference in Paris. Mr. J. H. Dovenor (vice-president of the parent body and chairman of the North-Western Branch) has been chosen as one of the delegates, as also has Alderman E. Trounson, while Mr. G. Dudley West (secretary of the branch) also intends to be present. I understand that a feature of the proceedings will be the reading, by Mr. Dovener, of a paper in French on the use of the kinema. Mr. Dovener speaks French fluently.

K.R.S., C.E.A. and Trade Shows.

The long-deferred meeting between representatives of the K.R.S. and the C.E.A. to consider the much-vexed question of the admission to trade shows of members of the general public has at last materialised. It was held in the Kinema Exchange on Thursday last, and there were present Messrs. Gordon Dartnall (Fox's) and F. W. Ingram (Ideal) on behalf of the renters; and Messrs. F. W. Locke (Belmont), J. Langham Browne (Ellesmere Port), and B. Allman (the Playhouse, Liverpool) in the interests of the exhibitors. Although the meeting was held in camera, I understand that the proceedings were of a very friendly nature, and in the result a proposal was made to the effect that in future renters shall submit lists to the C.E.A. of those persons it is proposed to invite to trade shows, and that the C.E.A. shall undertake the issuing of the invitations. Of course, as yet this proposal is only in the nature of a recommendation; before being put into operation it must receive the approval of the K.R.S. on the one hand and the North-Western Branch of the C.E.A. on the other. The attendance of ordinary members of the public at private views was generally conceded at the meeting to be "a growing evil."

Fox Representation.

His many friends will be pleased to hear that Mr. H. V. Wallingford has returned to the Liverpool territory in the interests of Fox's, for whom he was for a time outside representative hereabouts. He left Fox's to become Liverpool manager for the European Motion Picture Company, whose service he quitted to join Kilner's Exclusives; subsequently he went to London, and more recently he was associated with Fox's Birmingham office. The outside representation of the area covered from Fox's Liverpool establishment will now be shared by Mr. Cyril Taylor and Mr. Wallingford.

Annual Meeting of Palais de Luxe.

The annual meeting of the Liverpool Palais de Luxe, Ltd., was held on Friday at the theatre, Mr. J. H. Dovener (chairman of directors) presiding over an attendance which included Messrs. W. W. Kelly, F. E. Weisker, R. H. Gillespie (managing director of Moss Empires), and G. Dudley West (secretary). The satisfactory results of the year's working evoked expressions of general satisfaction from the shareholders, particularly in view of the admittedly lean times which many kinemas in various parts of the district have been experiencing recently. Mr. Gillespie, who retired by rotation, was re-elected to a seat on the board of directors.

European Bookings.

As the result of an extensive tour which Mr. Arthur Sidney (manager in Liverpool for the European Motion Picture Co.) undertook last week with Mr. B. A. Walker, the firm's Welsh representative, bookings on the "Baby Peggy" comedies have been negotiated for Chester, the Majestic (Wrexham), the Memorial Hall (Cefn), the Princes (Colwyn Bay), the Cinema (Old Colwyn), the Prince's (Llandudno), and the Empire (Holyhead).

Millionaire Orchestra at the Futurist.

For the whole of this week the management of the Futurist, Liverpool, engaged the services of the orchestra (twenty-five performers) of the Cunard liner Franconia, prior to their world-wide tour on the "millionaire cruise de luxe," upon which the Franconia will embark in due course. Arrangements were made for the orchestra to perform from seven o'clock until half-past ten each evening.

Stage Praise for the Screen.

Praise for the film was forthcoming from the famous actor, Sir John Martin Harvey, ere he sailed from Liverpool, together with his theatrical company, on the White Star liner Adriatic. Speaking of the screening of famous plays and books, Sir John stated that when the picturisation was well done it achieved a great deal of good, and had the effect of causing people who witnessed such productions to afterwards either go and see the play or read the book, as the case might be. He added that his experiences of the film had been pleasant throughout, his play, "The Breed of the Treshams," having been "charmingly filmed."

(*Continued at foot of next page*)

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News and Notes from Newcastle.

A "Robin Hood" Season—New Film Agency—Wardour Attractions—The High-Level Program

From our Newcastle Correspondent

FOR a season, commencing October 29, "Robin Hood" is to be screened at the Queen's Hall, Newcastle. On the opening night the Lord Mayor and Lady Mayoress (Alderman and Mrs. William Bramble), and many other prominent Novocastrians will be the guests of the management of the hall.

Splendidly Booked.

Mr. W. H. Linden Travers, the manager of the Newcastle Branch of the Associated First National, informs me that the policy adopted by the firm of giving a square deal is reaping its reward. Already, Mr. Travers added, the new pictures, "The Ashes of Vengeance," "The Eternal City," "Dulcy," and "Potash and Perlmutter," are being splendidly booked in the territory, and with the exceptionally interesting program for 1924 First National look like having a record year.

Picture Hall Changes.

For the purpose of undergoing renovation and redecoration, the Grainger Picture House, Newcastle, will be closed shortly. On being reopened it will be under the personal supervision of Mr. George Black, of the Queen's Hall, Newcastle, whose intention is to run the Grainger on the same standard as has proved so successful at the Queen's Hall.

A New Company.

The newly-formed company, the Anglo-Scottish Film Agency, Ltd., which is under the direction of Mr. R. W. Simpson, has taken over the assets and liabilities of Neville Bruce, Ltd., and all contracts entered into and accounts owing by Neville Bruce, Ltd., will be carried out and discharged by the Anglo-Scottish Film Agency, Ltd. Mr. R. W. Simpson will shortly open a new office at 3, Prudhoe Street, Newcastle.

Wardour Attractions.

Mr. G. T. Anderson commenced last week as an outside representative for Wardour Films. He will handle the short productions, of which there is a good selection. These include "Women's Home Stories," booked for the first run to the Queen's Hall, Newcastle; the "Fighting Blood" series of two-reel dramas, and Carter de Haven and Plumb Centre comedies. Mr. C. S. MacGregor, the manager for the Newcastle Branch, is having some alterations made at Westgate Road, where a private office is in the course of being fitted up. He has found a good business for "Divorce," screened to the trade during the week, and he informs me that the next big feature will be "In the Name of the Law."

Charity Concert.

Mr. W. Hutchin, the general manager and licensee of the New Pavilion, Newcastle, has secured from the Newcastle Justices a licence to open the hall on Sunday night, November 11, on the occasion of a concert for the benefit of the funds of the Royal Victoria Infirmary, Newcastle.

High Level's New Program.

Mr. J. W. Laing, the manager of High Level Exclusives, informs me that he has fixed up a wonderful output for 1924, consisting of supers, comedies, and scenics. The first super to be screened to the showmen will be "The Madonna in Chains." Marshall Films, Ltd., of London, have made arrangements with High Level Exclusives, to handle their super-productions in the Four Northern Counties and the Cleveland district. "The Empty Cradle," handled for Artistic Films, Ltd., by High Level, is still booking strong. Mr. Laing also advises exhibitors to look out for the trade show of the six W. W. Jacobs' super British comedies, which will be released on British Film Week, March 17, 1924.

Apex Films.

Mr. R. W. Simpson, Prudhoe Street, Newcastle, has taken over the agency for the Apex Films, and has secured several contracts for "The Miracle of To-morrow," which he screened to the trade during the week.

For the Blind.

Councillor John Grantham, the owner of the Grand Cinema, Benwell, Newcastle, is ever ready to lend a helping hand to charities. Last week he granted the use of the hall to the promoters of a concert on behalf of the National Institute for the Blind, the program being given by Mrs. Greenrod's "Ellvellgees," who appeared in a revue, "Greetings."

KINEMA ACTIVITIES IN LIVERPOOL AREA—*Continued.*

Haigh to Stand Again for Wavertree.

Councillor Edwin Haigh, who has extensive interests in certain Merseyside kinemas, and also in various other entertainment ventures, etc., is one of the retiring members of the Liverpool City Council for Wavertree West Ward, which he has represented in the Conservative interest for the last ten years. He is seeking re-election, and has already addressed several well-attended and enthusiastic meetings.

Big Musical Feature.

Commencing last Monday the management of the Scala, Liverpool, introduced a new musical feature, consisting of the Blue Cabaret Orchestra. This instrumental combination is directed by Monsieur Gaillard, a well-known Continental violinist from Ostend. He is also a first prize winner at the Brussels Conservatoire, and has had the honour of playing before Prince Henry and Viscount Lascelles. M. Gaillard and the Blue Cabaret Orchestra have been engaged to inaugurate what is described as the "New French Winter Season" at the Scala. They come to Liverpool direct from the Trocadero Restaurant, London, and are this week making their first appearance in a kinema. A special feature of the orchestra is the harp performances by Madame Gaillard, who won the gold medal presented by the Queen of the Belgians for the first prize winner (at the Brussels Conservatoire), who is also the premier artiste of her year.

Violin Attractions at the Corona.

The attractions at the Corona, Crosby, this week include violin solos by Carlos Menard, who is an instrumentalist of exceptional ability.

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Trade Movements in the Midlands.

Annual Licensing Sessions—New Kinema Regulations—Kinema Losses—Birmingham's Latest—A Smethwick Benefit—A Fox Change Over—Round the Renters

By our Birmingham Correspondent

IN preparation for the annual Licensing Sessions, the Birmingham Justices are now busy making a tour of inspection of the kinemas throughout the city. This task generally takes them a fortnight or three weeks, but, generally speaking, they find the picture houses need little improvement. In fact, year by year, the chairman of the Licensing Justices compliments the managements upon the admirable condition in which the kinemas are maintained. The Sessions have been fixed for 10-30 a.m. on November 5.

New Kinema Regulations.

By the way, the quarterly meeting of the Birmingham magistrates on Thursday last accepted the Entertainments Committee's recommendation that no film—other than photographs of current events—which has not been passed for "universal" or "public" exhibition by the British Board of Censors shall be exhibited in the city without the express consent of the Justices. Mr. S. E. Short, in proposing it, pointed out that its adoption did not involve any change of procedure, as Birmingham anticipated the majority of the Home Office instructions under the Cinematograph Act. He prophesied that at some future time that Act would have to be recast.

Birmingham's Latest.

The promoters of the new kinema at Knowle (Warwickshire) have lost no time in starting building operations. Passing through this residential district on the borders of Birmingham last week, I found the walls well in hand. On the other side of the city a site has just been sold upon which residents of Erdington will be provided with a third picture house. While on the main road, the site is on the far side of the village, but it will open up a new area.

Kinema Losses.

Until recently Clerk to the Southam (Warwickshire) magistrates, and secretary of the Gas Company, Walter Henry Plummer attributed his failure to losses on a local kinema. During his public examination at the Warwick Bankruptcy Court, debtor stated that in 1900 he started a kinema at the Southam Court House. He lost a considerable sum on that venture, sometimes finding that he had lost £17 or £18 a week. The examination was adjourned to enable debtor to provide further particulars required by the Official Receiver.

A Smethwick Benefit.

Four years' faithful service with Mr. E. Hewitson, the vice-president of the Birmingham C.E.A., has brought in its train a benefit night for Mr. T. A. Buckley, the popular manager of the Prince's Hall, Smethwick. Tuesday, November 13, has been set aside for this purpose, and on that occasion the orchestra will be augmented and a special musical and vocal program arranged. Mr. Buckley was formerly associated with Mr. H. Morris in the management of the Albion Picture House, Handsworth.

Installation Contracts.

Recently Messrs. Smith and Booth, the proprietors of the Broadway, Birmingham, purchased West's Picture House, Acock's Green. An improvement scheme is being carried out there, and in connection with this the Walturdaw Co., Birmingham, have secured the contract for the electrical and kinematograph installations. The Gaumont Co., Birmingham, have just installed a projector at the Birmingham and Midland Institute. This will be used in connection with the weekly public lectures this educational institution provides during the winter months.

A Fox Change-Over.

Calling at the Birmingham Branch of the Fox Film Co., I learned that Mr. Maurice Myers had returned to the London office of the company, and that Mr. C. B. Boag, formerly manager of the Glasgow office, was in charge. Prior to going to Scotland Mr. Boag was Mr. Myers' first-lieutenant in the Midlands. Mr. H. Wallingford, outside representative for the Midlands except the Birmingham area, has also been transferred to London. His position here has been filled by the engagement of Mr. F. A. Fletcher, who was formerly with the Allied Artists Corporation.

No Sunday Trade Shows.

Mr. R. Sheridan announces that for the time being, at any rate, Gaumont's have suspended their Sunday trade shows in Birmingham. These will be held in the private theatre during the week at 11-15 a.m. and 3 p.m. respectively. "Love, Life, and Laughter" will have its first Midland run at the Futurist, Birmingham, on November 19. He has secured a big batch of bookings on the latest Betty Balfour, "Squibs, M.P.," while he asks exhibitors to note that he has a new set of Mermaid comedies for release in January next.

A Stoll Trio.

The opening of November will find Mr. Claude Solomon busy with trade shows of more Stoll features for British Film Week. "The Royal Oak" (Henry Ainley and Betty Compson) will await exhibitors at New Street Picture House on November 1, George Robey in "The Rest Cure" on the following day, and Sir Frank Benson in "Becket" a week later.

Round the Renters.

Mr. W. G. Thompson, formerly in charge of Gaumont's interests in the Midlands, will shortly open a depôt for J. Springer, Ltd., the well-known apparatus and accessories firm, at 36, John Bright Street, Birmingham.

Mr. E. F. Williams, until recently outside representative for Kilner's Exclusives, is now on the Midland staff of Allied Artists under Mr. E. Carr.

Mr. H. Bernow, who recently left Midland Independent Renters' Service, and was formerly with the Phillips Film Co. here, is now outside representative for the Foster Film Service, Suffolk Street, Birmingham.

Mr. D. M. Robertson (Regent Film Co.) had the satisfaction of seeing the first of the Famous Football Club series doing good

(*Continued at foot of next page*)

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Trade in the Yorkshire Territory.

Y.K.E. and Its Trade Shows: An Appeal to Exhibitors—Fox to Remove—Stoll Changes and Attractions—Kinema with a Choir

From our Leeds Correspondent

DURING the last eight or ten weeks the Yorkshire Kinema Exchange has been very much better supported by members generally, and in no particular more so than in the matter of the holding of trade shows. The lead of Mr. Saul Harrison, of Famous-Lasky, and Mr. W. W. Jay, of Fox Films, in holding regular shows at the Exchange, has been followed by other renters, with the result that the weekly programs certainly look more fat and prosperous. But there is still room for improvement. This last week there have been four shows a day, save on Monday and Wednesday, when there was only one show per day. Fourteen shows out of a possible eighteen is not a bad average if it could be maintained, but Monday and Thursday appear to be off days. It is a pity. We hear of trade shows outside the Exchange being fairly well attended on these days; why not at the Exchange? One wonders if a cheaper rate per reel on Monday and Thursday would be any inducement to a renter to try to popularise these days.

Special Appeal to Exhibitors.

However, the directors of the Exchange, in the weekly list of trade shows, express their thanks and appreciation to the renters who are consistently supporting the Exchange with their trade shows, and hope that the good relationship now present will continue in the future. This is quite a reasonable request. We are being repeatedly told that the Exchange cannot be kept open on its present basis without trade-show revenue, so that the least the exhibitor can do is to support the renters by attending these shows.

Fox to Remove to New Offices.

As previously mentioned in these notes, Queen Victoria Street will, in due course, no longer be the film street of Leeds: in fact, I am not sure that it has not lost that title already. Stoll Films, H. A. Whincup, and Kilner, have removed, and I believe every other film firm in the street is under notice to leave. Mr. W. W. Jay, the Leeds manager of Fox Films, tells me that within a few weeks' time he will remove to new offices at Trinity House, at the top of Trinity Street, the offices being above the Halifax Building Society's new office, looking out on Commercial Street. The offices are excellently planned and fitted up, and are near the Exchange, the tram barriers and the stations. Mr. Jay is, indeed, lucky to have found and secured such centrally situated premises. The actual date of removal will be announced very shortly.

Harry Coulthard Joins Stoll.

Harry Coulthard, who, as briefly noted last week, has joined Stoll Films as Sheffield, South Yorkshire and Lincolnshire representative, needs no introduction to the trade in these territories, as he (and his father before him) has worked teens of years all that ground. With the big attractions now being offered by Stoll, he should do well in South Yorkshire.

Stoll's Latest Attractions.

By the way, Mr. Ralph Hanbury, the Yorkshire manager of the Stoll Film Company, has fixed up three important trade shows for the next ten days or fortnight. Next Thursday, for instance, he screens "The Royal Oak," which stars Betty Compson, Henry Ainley, Clive Brook and Henry Victor. Next Friday also "The Rest Cure," an A. E. Coleby production, featuring George Robey. "Becket," with Sir Frank Benson, the famous Shakespearean actor, featuring in scenes secured in Canterbury and district, including Cathedral scenes, follows on Friday, November 9. With British Film Week in the offing, these films should claim particular attention.

Goldwyn Staff Augmented.

Harping back to changes on the renting side of the business, I note the Goldwyn staff in Leeds is being augmented by the addition of Mr. J. Allen, from head office in London. Mr. Edgar Isaacs, the Leeds manager, tells me he is receiving many inquiries for "Red Lights," which is due for trade show at the Majestic next Tuesday.

Leeds Choir for London Trade Show.

So successful was the introduction of the Headingley Wesleyan Male Voice Choir to sing to the Stoll film of "The Prodigal Son," at the Headingley Lounge, Leeds, last week, that Mr. Leonard Denham has made arrangements with the Stoll Company to take the choir to London, where a choir of 16 boys will sing at the West End trade show of "Becket," in which Sir Frank Benson plays the title rôle.

TRADE MOVEMENTS IN THE MIDLANDS—*Continued.*

business at Lozells and the Metropole kinemas, Birmingham, last week.

Mr. Lawton (Wardour) states that "Divorce" has been booked for first run, Birmingham, at the New Street Picture House. He is now busy dealing with inquiries for "In the Name of the Law" (Ralph Lewis) and the Ethel Clayton feature, "Can a Woman Love Twice?"

Mr. Arthur Ashley (Coulthard) was warmly congratulated upon his special presentation of "Chu-Chin-Chow" at the Futurist. The soloists were Miss Queenie Thomas and Mr. Gordon Yates, of London.

Victory Motion Pictures are now offering "Heartstrings," featuring Victor McLaglen, and "The New Reporter," the first of the Richard Talmadge productions.

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Kinema Gleanings from the West.

A Prejudiced Exhibitor—New Bristol Appointments—Bath Magistrates and Children—A Gloucester Presentation—Short Lengths.

From our Bristol Correspondent.

WHILE there may be many exhibitors who often decide on an American film in preference to a British production, they do so generally with a certain amount of regret, and wherever it is possible, they include a British picture in their programs. I believe that the majority of exhibitors in this country are wholeheartedly in favour of British films, and are always ready to give home-made productions their support. It is, therefore, a rare occurrence to come across an exhibitor who makes it his boast that he never shows a British film, and who goes out of his way to decry the productions of his native land, but it was my lot to meet with one recently. According to this gentleman, British productions are altogether bad—the photography is poor, and as for British artistes, why, they cannot act at all; in fact, British films are hopeless, and he informed me that he had just booked the outputs of two leading American companies, and with these he knew he was safe, for his patrons liked American pictures better than anything else.

This exhibitor is undoubtedly prejudiced, perhaps because he has not seen a British film for quite a long time—he very rarely attends trade shows—and he is not aware of the big strides which British producers have made during the last few years. So far as his patrons are concerned, how can he know whether they would like British films or not if he never gives them the chance of seeing any, and how does he know that they do not visit his opposition when the latter is showing a British picture? It may be that through not showing anything but American films he is losing a certain amount of business, but whether this is so or not, his policy is a most short-sighted one, for by giving his patrons the same sort of fare continually, he is going the right way to work to make them lose all appetite for films of any description.

New Bristol Appointments.

G. J. Pain, who has taken over the management of the Clare Street Picture House, in succession to O. T. Haines, was manager of the Walsall Picture House until that hall was destroyed by fire. This is Mr. Pain's first appointment in the West Country, his activities hitherto having been confined to the Midlands and the North. The new manager at the Castle Street Kinema is Lieut.-Colonel S. Salaman, who comes from the Majestic, Tottenham Court Road, London. At the King's Kinema Mr. Phern has secured a capable assistant in Miss G. M. Howell, who has been appointed manageress of that house.

Bath Magistrates and Children.

When the applications for renewal of kinema licences came before the Bath magistrates the other day, G. A. Morley, of the Assembly Rooms, raised the question of the clause regarding the admission of children under 16, which states that no such child shall be admitted to see a film which has only received an "A" certificate.

The Chairman, Sir Harry Holt, remarked that the clause would not permit the admission of children to see such films unless they were accompanied by a responsible adult. The magistrates were of opinion that such a proviso was useless, as, if the film was not fit for children, it would not become fit if a responsible adult were present.

Mr. Morley submitted that the Justices had no jurisdiction on the point, and he asked that it should be deferred so that an authority could be obtained and the ruling in the matter be placed before the bench. He said he did not think that any certificate would be granted to a film that was not fit for children to see.

The Chairman pointed out that the film might be in the nature of propaganda, and as such be deemed unfit for children to see, while being wholly fit for adults. As the matter affected all the kinemas in Bath, the bench agreed to defer the point for a month in order that some authoritative ruling could be produced. In the meantime temporary licences would be granted.

Precautions Against Fire.

The magistrates then brought up Section 12 of the regulations governing the conduct of kinemas. With the exception of the Picturedrome, which complied with the regulations, all the Bath kinemas would be required to make certain alterations in the communication between the re-winding room and the operating box. Alternative communication was to be made between the re-winding room as a protection against fire, or a fire-curtain put up between the operating box and the re-winding room. All the applicants having agreed to carry out the recommendations, temporary licences were granted, and the proceedings were adjourned for a month.

A Gloucester Presentation.

George Cook, who has been manager of the Palladium, Gloucester, for a number of years, having resigned this position to take over the management of the King's Kinema, in the same city, has been presented with a handsome travelling bag, the gift of the staff and various patrons of the hall.

A Fleet Offering.

Fleet Photoplays have an exceptionally fine subject in "The Woman Who Obeyed," which was screened at the Triangle the other day. A British production, directed by Sidney Morgan, it stars Hilda Bayley, Stewart Rome and Gerald Ames. The film has many strong situations and many appealing scenes, in which three delightful little kiddies appear. The photography is excellent, and as a booking proposition it is first rate, for it is suitable for any kind of audience.

Short Lengths.

Gloucestershire County Council has adopted the Home Office conditions regarding films which have not been passed by the Board of Film Censors. This does not affect Bristol, which is outside the jurisdiction of the Council.

I hear that J. P. Moore, chairman of Fleet Photoplays, Ltd., is standing for a ward at next month's municipal election at Torquay.

There was a large gathering at the funeral of R. G. Hunter, the Bristol kinema musician, which took place on the 11th, and many floral tributes, including a number from local picture houses.

The Queen's, Bristol, reopened on the 22nd, after being closed for nearly five months. The house is now under the management of G. Stafford.

I hear that S. Gibson, who recently left the Bristol Branch of First National to join Fox, is now at that firm's Manchester Branch.

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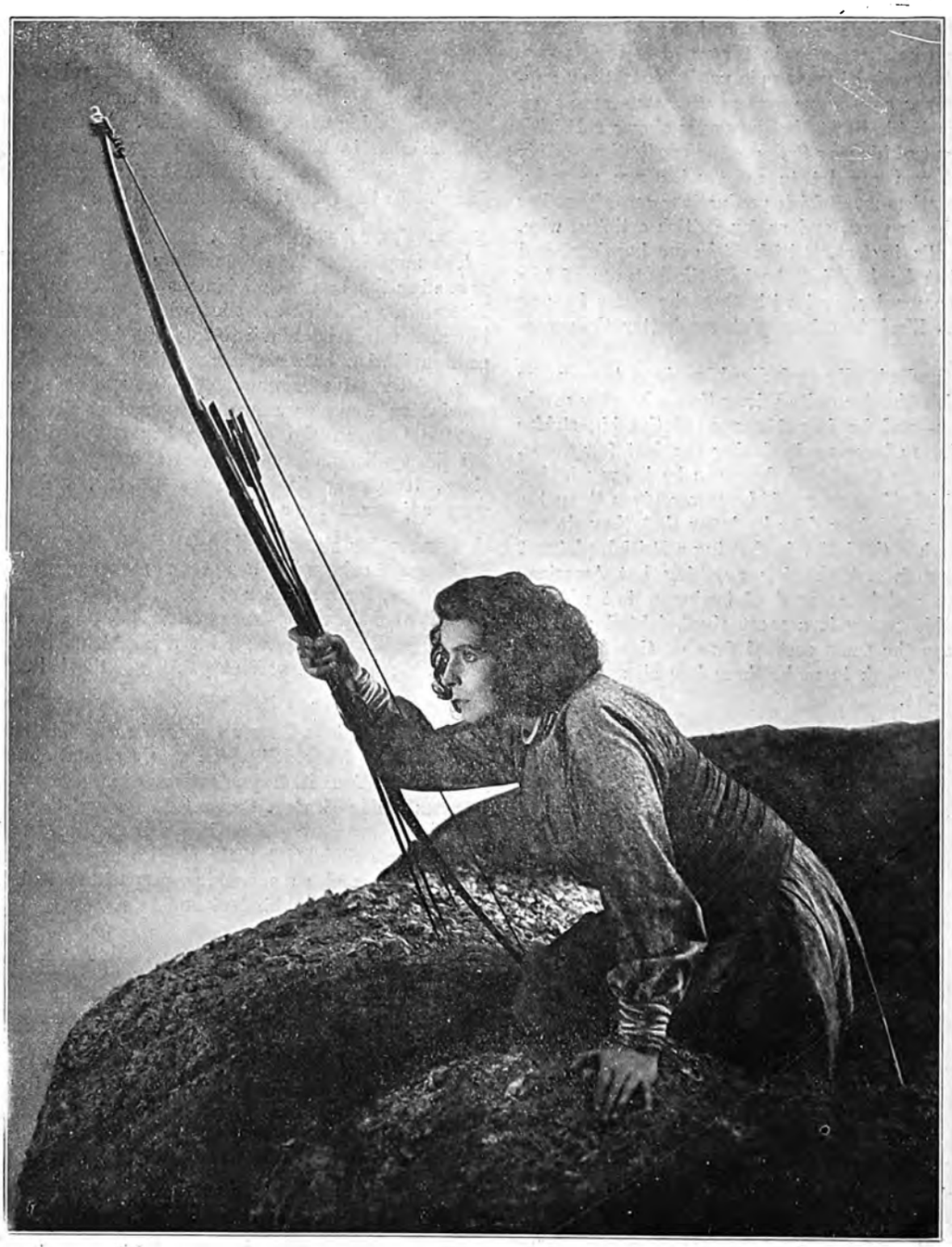
THE LOVE STORY OF SIEGFRIED

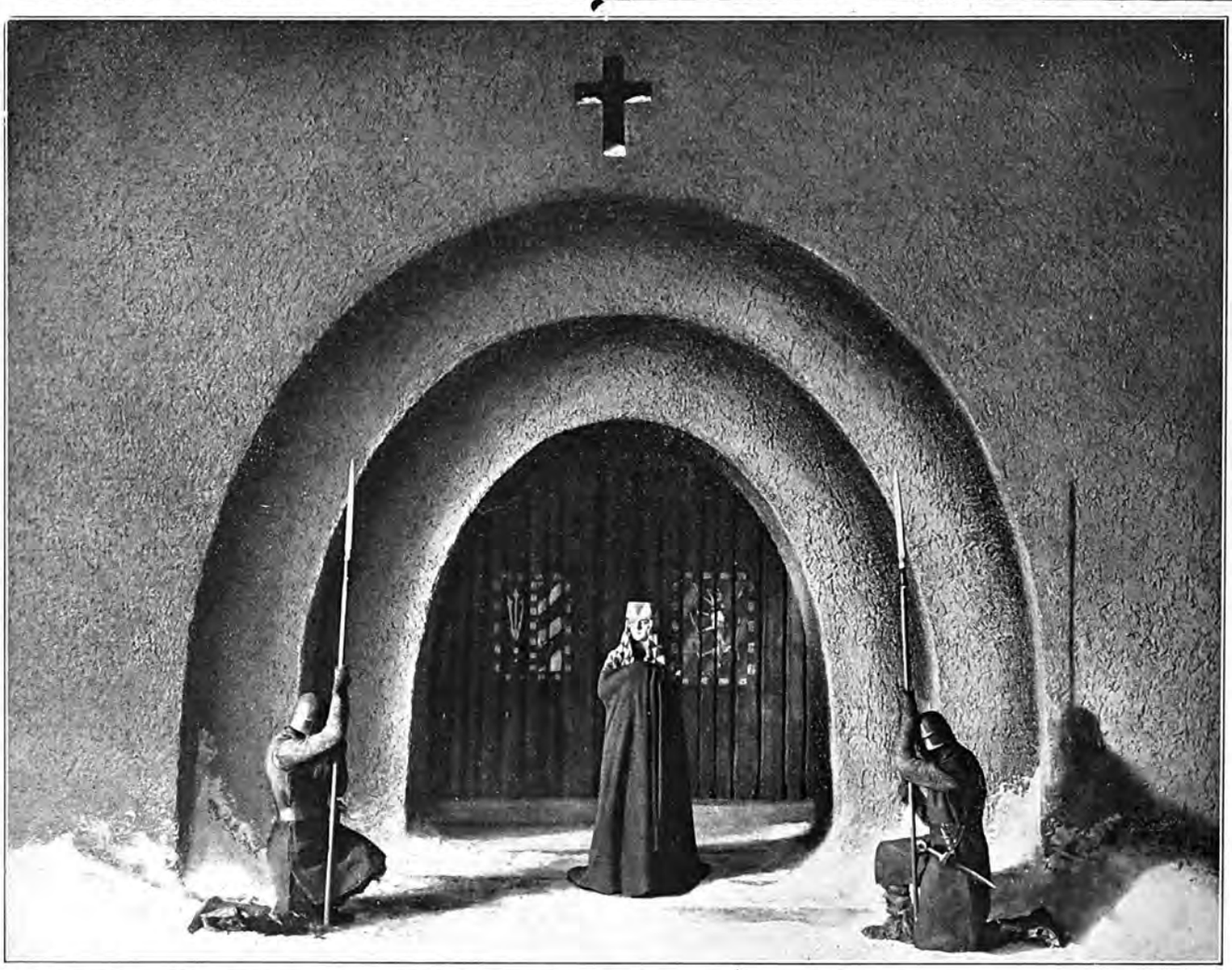


DIRECTED BY
FRITZ LANG
PRODUCER OF „DR. MABUSE."

UFA

DECLA BIOSCOP

KRIEMHILD'S REVENGE



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FRITZ LANG
PRODUCER OF „DR. MABUSE."

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PLYMOUTH NOTES

(FROM OUR OWN CORRESPONDENT)

THE misfortunes of a Plymouth kinema lessee were related to the Plymouth magistrates by counsel, who applied that warrants issued against him in respect to the non-payment of rates should be enlarged for three months to enable him to see what could be done. William Hodges was the lessee of the Roseville Empire Kinema, now closed, and the warrants were issued in respect of rates amounting to £51 16s. When he was running the kinema Hodges was making a dead loss week by week. His takings were so small that by May last, although he was deducting only £2 weekly for the maintenance of his wife, child, and himself, he was indebted to film renters more than £400. One day's receipts seized by the Borough Treasurer amounted only to 17s. 6d. Hodges went into bankruptcy on July 11, and after depositing £10 for the filing of his petition, he was left with 2s. 3d. in the bank. Had he gone bankrupt before May 2 the warrants could not have been issued when they were. Hodges had since been unemployed, and, not being an insured person, was not entitled to the dole. He was now dependent on his father. The Borough Treasurer offered no objection to the application provided Hodges paid £2 a month, if possible, and the magistrates adjourned the hearing of the warrants for three months.

Another Kinema Failure.

Unemployment in the immediate neighbourhood, together with the facilities provided by motor 'buses for people in the outlying districts to get into Plymouth, were causes advanced for his failure by Reginald Charles Koostra Budge, kinema proprietor, of Plympton and Ivybridge, at his public examination in Plymouth Bankruptcy Court. Debtor's liabilities amounted to £1,555, and assets to £43. He was a naval pensioner with a pension of £3 a week, and in 1918 opened a kinema at Plympton. In October, 1919, he took a partner, who paid him £200 to come in, but he only remained about six months, and took £225 as his share when he went out. Debtor opened the Cinedrome at Ivybridge in 1920, but owing to slack trade at the local paper mills his takings there fell from £30 a week to £4 or £5. Until 1921 he kept his head above water. Then the downward movement started, and in 1922 he went to London to see the K.R.S., who advised him to keep open if he could, as the film renters were anxious to keep as many kinemas open as possible. Of his total liabilities £1,120 was for hire and carriage of films. He paid off some of his oldest creditors, but lately had to pay cash for his films before he received them. He paid £180 a year rent for the two kinemas. The examination was closed.

Stage Plays and the Picture Theatre.

Some little time ago the Plymouth Watch Committee rejected the petition of the Devon and Cornwall Branch of the C.E.A. that kinematograph licences should not be granted to certain theatres, and granted the theatres the licences as heretofore. On October 17 they also rejected the application of C. H. Rundle, manager, for a stage play licence for the Cinedrome, Plymouth. The application was opposed by the licensees of the Royal, Grand, and Repertory Theatres, and the Palace and Hippodrome music halls, on the grounds that it was against the interests of the existing stage play licences, that it was not necessary, and that the premises were not suitable for stage play performances. Thus, while the Watch Committee permits the showing of films at theatres, they will not allow stage plays in kinemas.

THE PUBLIC AND SPECIAL SUBJECT DRAMAS

THE question of "Should a Doctor Tell?" is a good exploitation title, and the suggestions in Ideal's exploitation publication for that picture should bring good results. Press pars, musical suggestions, reproductions of posters, trailers, stills, etc., are given which should make fine publicity matter. Ideal have had some fine subjects lately which have done well. "This Freedom" has already nearly 900 bookings in this country to its credit; "A Bill of Divorcement" has had over 1,300 bookings, and now "Should a Doctor Tell?" the new Samuelson production, is being booked up in the same rapid manner througbout the country. These facts surely have a great significance. All the pictures referred to take up and handle some special question—the Divorce Law, Woman's Freedom, and the question of a doctor's obligation in the matter of a secret confided to him by a patient. These theme-dramas, as they may be called, do not merely put a question; the question is always embodied in a strong and stirring drama. But it is obvious that the public are heartily glad of them.

FATALITY AT SHEFFIELD KINEMA

A SAD and fatal accident occurred in a Sheffield picture house recently, when Frank Morrison, a young married clerk, and who also acted as assistant secretary at the Scala Cinema in his spare time, unfortunately fell through the balcony ceiling of the Scala into the saloon below, a fall of about 14 or 15 feet. A doctor was immediately summoned, and then Morrison, who was unconscious, was conveyed with all possible speed to the Royal Hospital, but died soon after being admitted from a fracture at the base of the skull.

The accident happened during a first-house performance and, naturally, there was a little confusion among the audience where the unfortunate mishap occurred, but this quickly passed and the performance proceeded in the usual way. It is stated that at the time of the accident Morrison was near the operating-box where he had gone to get a pole to use for a wireless apparatus which he was erecting at home when he accidently stepped off the wooden rafters and fell through the balcony ceiling.

It should be made quite clear that no one sitting in the balcony itself was in the slightest danger.

KINEMATOGRAPH SPORTS ASSOCIATION

DISTINGUISHED BOXING PATRONS

THE program of the forthcoming boxing gala will be under the personal supervision of Ted Broadribb, better known as Young Snowball, the only Englishman to knock out Carpentier. Major Wilson and a large number of well-known sportsmen are lending their support, and it is expected that two first-class heavyweights will top the bill. There will be several contests between members of the trade, but it must be understood that the gala is not strictly a trade affair, but a project promoted by the Sports' Association and the Kinema Club to raise funds and to assist the proposed Kinematograph Provident Fund and the Kinema Club Benevolent Fund.

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Scottish Notes and News

Does Scotland Want Film Home Rule?—Waverley Successes —Robertson Releases—Prices Still Tumbling—Brief Pars.

From Our Glasgow Correspondent.

IT seems to be quite clear that Scottish exhibitors are not feeling too happy about British Film Week. The long discussion which took place at the C.E.A. meeting was, at times, disturbing to the success of the venture. Who is to blame? London is completely out of touch with Scotland. It could not be otherwise, and the latest effort of those in charge of affairs at headquarters indicates again that it would be far better and more satisfactory if Scotland had a measure of Home Rule and left to govern itself. We shall see next month if things go along more smoothly.

Home Rule for Scotland!

In their campaign in connection with the Entertainments Tax the methods of London did not meet with the approval of the Provinces, and Scottish members after working so hard were greatly annoyed, to say the least of it. Then from London comes an appeal in connection with a National Benevolent Fund. Scotland, as I mentioned in these notes before, has a good and worthy fund of its own, and it is not likely that she will subscribe to one controlled from offices in London. Now there comes this further series of impediments in connection with British Flm Week. Does all this tend towards decontrol of the power vested in London. It looks like it!

Waverley's Latest.

Mr. Arthur Dent tells me that the two-reel Carter de Haven comedies are going along very steadily, and there are other big features ready for release. The colourful "Divorce" is expected to go down very well, and I am informed that very satisfactory bookings have followed the pre-release of the German production, "Iniquity," at the Grand Central. Several of the larger kinemas in Lanarkshire have booked it A reissue of the football yarn, "Football Daft," found some support in the areas which are "dead nuts" on anything pertaining to the national game of Scotland. But where is the producer who will make an epic football drama on real super lines?

Vitagraph's New Manager.

Now settled comfortably in the managerial chair of Vitagraph's branch in Mitchell Street, Mr. Tom Pirrie is preparing for "Pioneer Trails," which, I am assured, will rise to the usual high standard of all productions bearing the label of Albert Smith. Mr. Pirrie is an Edinburgh man, and before he was offered the shore job he cruised around the east coast of Scotland for Vitagraph and brought in many bookings from Aberdeen down to Leith. He has got some new ideas in regard to trade shows and, being a capable sort of fellow with all-round experience, he should continue to do excellent work for his firm.

Robertson's Releases.

I have just received a copy of Robertson's attractive publicity matter dealing with their feature films for 1924. "The Madonna in Chains," which features E. K. Lincoln and Mrs. Rudolph Valentino, was announced for trade showing yesterday (Friday). I do not think I have seen the lady in a super production before, and now that her husband is one of the top sawyers in stardom people will be attracted by the appearance of Mrs. Valentino. The titles of some of the other forthcoming attractions from the house of Robertson include "Ashes," a story of blackmailers, and "Spanish Love," in which June Caprice is featured. Exhibitors who have patrons who like full-blooded films may be recommended to see what is to be had at 148, Wellington Street, Glasgow.

More Cheaper Seats.

I referred last week to the fact that the Rosevale Cinema in Partick had dropped admission prices, and now I notice that the Western Cinema has followed suit. Both those excellent halls are in the same district of Glasgow where money is far from plentiful, so perhaps it is a wise move to make at this juncture just when the surly blast of winter is chasing folks indoors. The balcony at the Western is now one shilling and the stalls ninepence. In comparison with music-hall prices patrons need have no cause now to complain, and they are treated to excellent film fare.

Halloween.

For the last night of October Mr. Linay, of the New Savoy, is preparing something very special for his patrons. First and foremost, he will have Betty Balfour in "Love, Life, and Laughter," and he is also preparing special novelties for the occasion.

A Trade Change.

Once with Vitagraph, then with Fox, and now with Stoll, Mr. Tom Murphy is busy answering inquiries and keeping his fountain pen ready for the signatures of exhibitors. With the rich wallet of Stoll's synopses I should imagine he will be kept up to concert pitch.

Slides.

Captain Fields, of Fox, tells me that his trade shows, "The Avalanche," and also "Sentinels of the Sea," the latter an educational entertainment, had good receptions.

Mr. Jas. McBride, as one of the Scottish delegation to Paris, promises not to acquire a Parisian accent!

"THE THIEF OF BAGDAD"

EXPECTED TO BE FINISHED EARLY IN THE NEW YEAR

THE filming of the climax of "The Thief of Bagdad" is announced as one of the next big events on the calendar of production in Hollywood. It will require possibly six weeks to film the various scenes, and following this there will come at least a month of shooting on sequences where only Fairbanks himself will appear. It is anticipated that this will bring the photographing of the big production to the commencement of the New Year. The release of the feature will probably follow not long thereafter.

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SCENE FROM "DON'T MARRY FOR MONEY."

The Beloved Vagabond

A delightful British production which is a credit to the world's screen art.

RELEASED BY ASTRA NATIONAL PRODUCTIONS.

Length, 7,500 *feet.*

Release Date, *March*, 1924.

THE trade show at the Palace Theatre on Monday night of "The Beloved Vagabond" justified most, if not all, the opinions of those who had seen the picture previous to its showing, for the production, it must be stated at once, is a credit not only to British film production, but to kinema art as a whole. It is evident that Mr. Carlyle Blackwell was deeply in love with Locke's wonderful creation, Paragot, and he has thrown himself enthusiastically into the portrayal of this character. He has been most excellently served, too, by many members of his cast, particularly in his choice of Albert Chase for the part of Asticot, and it is no reflection on Mr. Carlyle Blackwell's known ability to assert that his pupil is the best actor in the play. It is not often that a novel so excellently filmed is kept so close to its original as is "The Beloved Vagabond," and the chief point of departure from the book lay in the forsaking of Locke's manner rather than his matter. It might seriously be questioned if this departure has proved

SCENE FROM "THE BELOVED VAGABOND."

Review of Ne

All About This

the advantage that it was hoped it would be, and it is the opinion of the present reviewer that it would have been better to take the circumstances which led to Paragot's vagabondage, and introduced them as a fade-back at that point in the story where Locke introduces them. As it was shown on Monday evening these circumstances were given at great length and embellished far beyond the degree of the novelist, with the result that there are many scenes which, although extremely beautiful, and although revealing great conscientiousness on the part of the director, do not help the story along, and might be sacrificed without great loss except that of beautiful presentation. There is in many of the scenes a delightful sense of composition, and in addition to the shots of beautiful countryside both in England and in Brittany, against which the action of the picture is set, there are some scenes with nearer backgrounds which remind one in places of delightfully soft reproductions of paintings by an old master. Thus the story is well told, the scenes are beautiful, and in addition to this there is good action on the part of most of the artistes, and a delightful sense of joy in the festival scenes in Brittany.

Similar events to those which led to the downfall of Gaston de Nerac have formed the story of many a film, although presented in a different manner. Gaston is in love with Joanna Rushworth, and has as his rival Comte de Verneuil. Joanna's father is in financial difficulties, and Verneuil sends for Gaston and tells him that Joanna's father will be ruined unless he can raise £50,000 by the next day. He offers to hand this amount to Rushworth if Gaston will sign a document promising not to communicate with Joanna for two years. Gaston signs the document to save his fiancée; then Verneuil uses Gaston's disappearance to poison Joanna's mind against him, and marry her himself. Gaston learns of the marriage and throws himself carelessly into the easy, devil-may-care life of Bohemia, and it is as president of the Lotus Club that he first meets Asticot, who brings to his room some washing which his mother has been employed upon. Gaston, now known as Paragot, buys the boy from his mother for half-a-crown, and later they go to France and become wandering minstrels, Blanquette, a Breton girl, joining their company, with a dog, Narcisse. While playing at a restaurant, Paragot suddenly sees Joanna, and Paragot plays to her as he had done before the mocking chorus of *Orphee aux Enfers*. Having done so, he shatters his violin, disbands the trio, and goes on a downward course of dissipation. He sends Blanquette to a farm and sets Asticot to learn art in a Parisian studio. Joanna's husband dies, and Asticot, now a successful painter, invites Blanquette back to Paris. "The Beloved Vagabond," having been rescued by Joanna from his dissipation, visits London and Joanna, but he finds himself unfitted for this conventional life, and returns to Paris to marry Blanquette.

The great disappointment of this picture is Miss Phyliss Titmuss as Joanna. The success of this actress upon the stage is a proof of her ability to entertain all kinds of audiences, but, unfortunately, she happens to be of a type which does not photograph well, and one very much regrets that she should have been chosen, in view of this, to present the part of Joanna. Madge Stuart makes a delightful Blanquette, rather over-restrained, perhaps, in parts, but conveying the character in a very excellent manner. Carlyle Blackwell gives us a good inter-

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w Productions.

Week's Pictures.

pretation of Paragot, better than many expected. There is, however, something missing of that joyousness which many readers of "The Beloved Vagabond" have associated with that character. Albert Chase must be seen to be appreciated, and in all the scenes of the picture, from his earliest appearance as an unkempt lad reared in poverty, through his page boy period, his minstrel period, to his final position as an artist, he gives an impersonation that is entirely without self-consciousness and equally entirely without anything that could be locked upon as pompous. Albert Chase has been admirably directed—that is plain to the most superficial observer—and he has responded most intelligently and revealed a gift which should stand him in good stead in the years that are in front of him.

An appreciation must be expressed of the delightful, albeit rather small, part which Miss Sydney Fairbrother plays as Asticot's mother, and the spontaneous outburst of applause on Monday night which greeted her at one period was a testimony of the appreciation of the audience.

"The Beloved Vagabond" is certainly one of the best British productions that has been seen, and at a time when British films are having their merits placed before the world, it is a joy to have them supplemented by such an artistic production as this.

The Silent Command

Well produced melodrama with foreign intrigue against America as its theme.

RELEASED BY FOX.

Length, 5,600 *feet.*

Release Date, *March* 10, 1924.

OVER in America this film might be judged from two viewpoints, (1) entertainment and (2) patriotic propaganda, and it is probable that its patriotic note increased its entertainment value in the States. Here it has to be judged differently, for audiences will look upon it in a more detached way than the American public was able to do. Its chief note is one of foreign intrigue, and it thus lines up by the side of many British stories which have been told through the novel, stage, and screen.

The picture has been well produced, and the most has been made of the atmosphere of mystery and intrigue. It also turns in a rather novel manner on the possibility of a man of great honour suffering degradation, misunderstanding, and domestic ostracism in order to entrap some enemies of his country. The developing of this theme, however, makes a short section of the second reel rather tedious, but it picks up and regains strength and carries this value through to the end.

Captain Richard Decatur is the descendant of a famous naval family, and has prepared a scheme for defending the Panama Canal by means of mines. Foreign agents are endeavouring to secure this plan, and in order that they shall not he returns to Washington. Next we find him in the toils of a woman who

SCENE FROM "THE SILENT COMMAND."

is the tool of these agents, and he falls under her spell so much that eventually he is stripped of his rank and dismissed the navy. He then sets out to show the agents of the foreign power where the mines are placed, but manages to give them inaccurate information, so that they are caught and the American navy is saved, but in doing this he is caught in a hurricane on his ship, frustrates the sending of a wireless message which would destroy the navy, and sends one of his own which saves it, and the last scene shows him reunited with his wife and family, and proper honour being accorded him for his willingness to sacrifice himself.

The scene on board the ship caught in a hurricane has been very well contrived and is full of thrills. One questions the possibility of one or two of the scenes happening in real life, but as it has been so well managed these criticisms are merely minor affairs by the side of the spectacle which has been arranged. The picture, here and there, suggests that it has been cut, but, upon the whole, this has been admirably carried out. Edmund Lowe is Captain Decatur, Alma Tell is his wife, and Martha Mansfield is Peg Williams, the woman who sets out to entrap him, but whom really he is entrapping.

From the third reel upwards the production holds attention very tightly, but exhibitors booking this picture will bear in mind the fact that it is extremely American in its outlook and its sentiment, and will probably judge it in the detached manner that it demands.

SCENE FROM "THE TALES OF HOFFMANN."

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REVIEW OF NEW PRODUCTIONS—*Continued*

Tales of Hoffmann

Poetic and beautiful themes admirably handled in new Granger-Vita production.

RELEASED BY GRANGER'S.

Length, 7,000 *feet.*

Release Date, February 11, 1924.

THOSE to whom an artistic presentation of a poetic story appeals will find themselves charmed by the delight of this new picture from the Granger-Vita studios. It is no easy task to film an opera, as in most cases its music forms its chief attraction, and to keep up the spirit upon the screen requires more than usual skill. The producer of this picture has, however, preserved the fantasy which lies at the base of these stories and carries it through some most attractive scenes to the end. Three tales are told in the length being shown—one being that of the magic spectacles, the second the adventure of the lost reflection, the third the story of the eccentric who captured his daughter's voice in the tone of his violin.

The first adventure shows Hoffmann fleeing from vengeance after a duel, meeting with Satan disguised as an old-clothes man, and being given by the Evil One the spectacles of optimism. He falls in love with a mechanical doll, which he wishes to marry. A betrothal festival is arranged, and Hoffmann is happy until the old-clothes man appears and takes away the spectacles. Then Hoffmann sees his loved one is a mere automaton and realises that many women are of the type of soulless dolls.

The second adventure shows Hoffmann compelled to keep an appointment with an unknown person in a distant part of Venice. He opens a massive door and finds himself in the palace of Julietta, a courtesan, who is in the power of Dapertutto, who is the Evil One in another form. Hoffmann falls in love with Julietta and kills her guard, Schlemihl. He has to flee, but Julietta persuades him to leave her his reflection. Returning to his own country he wins the love of Antonia, who is horror-stricken to find that her mirror does not reflect her lover's form. He returns to Venice where he finds his reflection carrying out the criminal orders of Dapertutto, and is successful in obtaining it again.

The third adventure reveals Antonia's father being influenced by Dr. Miracle, who is again Satan in another form, to believe that his daughter is very ill and that singing would cause her death. Crespel has captured his daughter's voice in the tone of a violin. Hoffmann has been searching for Antonia, and when Crespel brings him the violin to obtain his opinion of its tone, Hoffmann recognises Antonia's voice, and after some trials gets Antonia away, but not until Dr. Miracle has inflicted upon Crespel a horrible dream which suggests his daughter's death.

It is difficult to compare these three adventures, or to say which is the most attractive—it is perhaps the second one which captures one's fancy most, where Hoffmann, under the influence of the burning fragrance in Julietta's room, has a remarkable vision. This part has been most exceptionally well staged, and is full of beauty.

The first adventure, that of the doll, is quaint and rather on the lighter side than the other two, while in the third there is a haunting sense of mystery which is very well sustained.

The chief artistes in this picture are Dagny Servaes and Max Neufeld, and these carry the actions through in a most excellent manner. As to the suitability of this picture in this country, it is obvious that the patrons of the so-called popular hall may have a difficulty in following the fantasy of these stories, notwithstanding their delightful production. In higher class halls and in districts where a continental element exists and, of course, in those areas where there is a keen love of opera and where the title is well known, these will attract. Indeed, by now the music of the " Tales of Hoffmann " is so widely known that this may make the film's appeal much wider than might be expected.

Don't Marry For Money

A Society drama with some good dramatic moments.

RELEASED BY BRITISH EXHIBITORS.

Length, 5,800 *feet.*

Release Date, February 18, 1924.

THIS is a high-class production, with a somewhat familiar story, but very well told, and with hardly a discordant note in its entire length. Indeed, it is good drama from start to finish, strengthened with several vivid dramatic situations. It might be doubted, perhaps, whether social stories from an American standpoint carry a very wide appeal in this country, but this is a theme which has a strong human interest, for it centres around a wife, surrounded by every luxury possible, who seeks more than marriage can give. The disillusionment is swift and sure, and leads to a completer happiness. There is an excellent cast, a holding plot, many beautiful interiors, and superb photography.

Marion Whitney is just a country girl, very pretty—a rose in the bush. Dissatisfied with the village environment, she secures an engagement as model in the fashionable modiste shop in the city. Here romance enters her life immediately, for one day, whilst displaying gowns at a society house, she meets Peter Smith, a wealthy bachelor, whom she marries. Every luxury surrounds her in her new life, but, blinded by his money, she fails to see her husband's sterling qualities, and becomes dissatisfied. Then she meets Crane Martin, the smooth-tongued adventurer, who, aided by his wife, gets a living by compromising rich wives and then blackmailing them. Marion falls an easy prey to the handsome blackmailer, and an elopement is planned. But the husband discovers Martin's true character in time, and by a clever trick exposes him to his wife, and saves the situation.

It is a question whether the story, as it runs to its logical conclusion, is quite in agreement with the title. The heroine, in this particular instance, married wealth, but the man is in every way worthy, one of those strong characters altogether unused to dishonest affairs of the heart. The lady, doubtless, is lucky; and therefore the adjuration to refrain from marriage with wealth loses much of its appeal. The situations, however, are always interesting. Where the husband discovers his wife in the arms of the adventurer he adopts the *suaviter in modo* method of dealing with a very delicate position, reveals the blackmailer in his true colours, and saves the wife from a fatal indiscretion. This dénouement is a fine dramatic achievement, and is a very strong feature of the story.

The acting throughout is remarkably good. House Peters is excellently cast as the husband, and plays with a simple strength and conviction that is always acceptable. He is well supported by Ruby de Remer, undoubtedly one of the most charming of American screen actresses. She gives a finished performance as the wife, and wears several very beautiful and elaborate costumes. Good support is also rendered by Cyril Chadwick as the blackmailer, and by Aileen Pringle as his wife. Some very attractive natural colour shots are introduced in the modiste shop scenes, and these are particularly effective and pleasing.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

The Broadway Madonna

A crime story on orthodox American lines.

RELEASED BY WARDOUR.

Length, 5,200 *feet.*
Release Date, *March* 3, 1924.

THIS is a typical American crime story, with a commonplace plot and all the usual trappings so dear to the heart of the American producer. It is remarkable that picture audiences in that country have stood this kind of machine-made film so long; but the fact that they are still making them carries the inference of popularity among the kinemas over there. But it is a fair surmise that in the

SCENE FROM "THE BROADWAY MADONNA."

United Kingdom audiences are getting very tired of this kind of picture. The ingredients are generally the same, and include the murder, the police activity, the third degree methods, the trial, the never-ending cabaret scenes and dances, and the final rounding-up of the crooks, and the triumph of Justice.

The plot of the story hinges upon a beautiful dancer at the cabaret, Vivian Collins, who is married to the proprietor, Dr. Kramer, who also practises medicine, but is the leader of a band of crooks. The pseudo-physician intrigues against a wealthy young men, Tom Bradshaw, son of Judge Bradshaw, who is a terror to evil-doers. Vivian is persuaded to join in the plot, and her engagement to Tom is announced. She goes to his home, and meets the judge, who definitely refuses his consent to the marriage, although Tom's mother is in favour of it. At a carnival at the judge's house, the doctor, dressed in a costume exactly like Tom's, burgles the safe. The judge, however, comes on the scene, a struggle ensues, in which the judge is shot. Mrs. Bradshaw hearing the commotion, enters and sees the murderer, whom she thinks is her son, escape. The mother, at the inquiry, finding that the "frame-up" against Tom is likely to succeed, confesses that she shot the judge, and is taken to jail. But the law is on the doctor's track, the gang is raided, and one of them confesses. Tom and his mother are cleared and happiness reigns.

The best feature of this film is its good, brisk action, and the cabaret, with its solo dancing, is excellently presented. The acting is sincere, if not distinguished. Dorothy Revier is a very handsome and clever dancer, and Jack Connolly is a manly Tom. There is good support generally. Photography is somewhat patchy, and in the carnival scene the tinting is made too heavy, and mars the effect.

Notoriety

A drama of a girl's craving for fame.

RELEASED BY WESTERN IMPORT.

Length, 6,700 *feet.*
Release Date, *March*, 1924.

HERE is a story that strikes a new note in crime drama. The craze for notoriety is not always based on laudable ambition, or an honest desire for success. The lure of the limelight often leads to bitter disillusionment, and it is not always easy to discern the difference between false flattery and real fame.

In a drab tenement lodging-house lived "Pigeon" Deering, who longed for popularity, admiration, and fame, with her portrait in the papers and her name on every tongue. Ann Boland, her foster-mother, heart-broken with her own sad past, for she had once been "the woman in the case," tries hard to turn the girl's thoughts into more stable directions, but in vain. And one night "Pigeon," unexpectedly, gets her introduction to fame. Attracted by a luxurious ballroom, she is looking open-mouthed at the dancing, when there comes the sound of a shot, a wealthy guest falls dead, and a revolver drops at "Pigeon's" feet from the hands of an unknown assailant. "Pigeon" is arrested on suspicion, and a young lawyer, touched at the girl's plight, offers his services. "Pigeon," awaiting trial, soon realised the stir the affair had caused, and begins to enjoy the sensational publicity she is receiving. Gifts of flowers come daily. Her name was constantly in the papers. Her cup of happiness is full—she is famous.

Then comes the trial. Arthur Beal, the young lawyer, following up a clue, convicts the real criminal and gets his client her freedom. But "Pigeon" is indignant at her acquittal, protests that she is guilty, demanding a return to her glory. She has consolation, however, in being besieged by theatrical managers, newspaper reporters, and the like; but Arthur's mother induces her to go to the country, while Arthur himself, to save her from the importunists, forestals them by pretending to make a big publicity offer. Her fame, however,

SCENE FROM "NOTORIETY."

reaches the country, and she is recognised as having been concerned in a city scandal, and when she has her first real taste of the evil effects of notoriety, she relents and entrusts her happiness to Arthur.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

There is excellent characterisation in the interpretation, and the acting is on a high plane. Mary Alden, in the part of the foster-mother, has a congenial rôle, and she is always artistic and effective. Maurine Powers, as "Pigeon," is very good indeed, and as the would-be heroine is charmingly natural. Adequate support is given by George Hackathorne, Rod la Roque, J. Barnard Sherry, and Richard Travers. There is, however, too much footage for the story, and the last part, where the girl receives her lesson, drags considerably. Judicious cutting would effect an improvement and accelerate the action leading to the climax.

Montmartre

A love story of old Paris—made in Germany.

RELEASED BY F.B.O.

Length, 6,500 *feet.*

Release Date, *March* 24, 1924.

THIS picture was made some time ago by Ernst Lubitsch at the Paramount studios in Berlin, and was distributed in America under the ægis of the Paramount organisation. It was entitled "The Flame of Love"—certainly a much more apt and acceptable title than the one chosen above. Montmartre, in the period corresponding with our Victorian era, was certainly picturesque if not strikingly moral. Indeed, this famous home of the struggling artist never had any keen desire for either morality or respectability, but went its own way regardless of the opinion of the outside world. To make this little charmed centre the setting of a love story was, notwithstanding its attractiveness and colour from an artistic point, a somewhat risky matter, but, in any case, the wisdom of exalting a member of the demi-monde to the position of heroine is open to serious question. Even if the part fitted the "star" like the proverbial glove, the ethics of good taste should have intervened.

There is only a fragment of a story. Yvette, the dancer at the little café, discarded by her lover, Raoul, meets by accident Andre Ledue, a struggling composer, and love comes to them both. Andre is cousin to Raoul, and the latter is horrified to learn of the liaison, and of the fact that Andre has offered Yvette marriage. He acquaints Andre with the reputation of his fiancée, but Andre is soulful and ardent, and the marriage takes place. Shortly after, Andre's opera, composed under great difficulty and privation, is accepted, and the *prémiere* announced. Success comes to the composer, who now is somewhat doubtful as to sharing it with his wife, but reconciliation is effected in the glad tidings that the wife is soon to become a mother.

SCENE FROM "MONTMARTRE."

There is little doubt that the story, such as it is, was written around the star, and certainly Pola Negri is highly effective in the characterisation. But the outstanding feature of the production is that of direction, for out of very flimsy material the director has made a coherent, if somewhat unsavoury, story. The action, however, is painfully slow, and the film as it stands has too much footage and could be cut with advantage. Its appeal will lie almost entirely with those theatres that can show pictures with the sexual tendency. Otherwise, it is not an offering to be recommended.

Potash and Perlmutter

Famous stage play adapted, with additions, to the screen.

RELEASED BY FIRST NATIONAL.

Length, 8,000 *feet.*

Release Date, *January* 7, 1924.

MUCH of the success of the stage play of this name is derived from its dialogue, and from the general atmosphere of cross talk between the Jewish partners, and it was obvious, in adapting such a play for the film, that this

SCENE FROM "POTASH AND PERLMUTTER."

salient feature could not receive its proper expression on the screen. Thus the adapter has been obliged to emphasise the "business," and add thereto several scenes which formed no part of the play as it was shown upon the legitimate stage. This has led to the introduction of scenes which seem to be the standby in American studios, and an elaborate cabaret scene (excellently produced, it must be admitted) a strike in the dressmaker's workshops, a fight and a murder, have been introduced to make the film up to the requisite length, but the familiar book canvasser incident, which was one of the funniest incidents in the stage play, has been entirely omitted.

It is only necessary to remind readers of the general outline of the Potash and Perlmutter story. It is prefaced in this film by the meeting of Potash and Perlmutter in a Jewish restaurant, where the introduction is effected by Potash squirting some pickle juice in Perlmutter's face. Through the doorway comes Andrieff, the violinist, who, faint with hunger, collapses in the doorway. Potash and Perlmutter, with others, pick him up and give him a meal, and, as a result, the two men, who are both in the clothing trade, fuse their interests and employ Andrieff as

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REVIEW OF NEW PRODUCTIONS—*Continued.*

a fitter in their palatial establishment. The rest of the story concerns the business habits of the partners—the pleasant jealousy of Rosie Potash, the wife, and the courtship of Perlmutter with the new designer, Miss Goldman. The cabaret scene is introduced at the point where the partners, having done good business with buyers of big firms, invite them to a dinner at the Harlem Trocadero. Andrieff, who is working in the store while this happens, hears noises in the workroom, and grapples with one of the strikers, who is committing sabotage. Another shooting at him kills the agitator, and Andrieff is arrested. He is released on bail, and with Potash's collusion he vanishes, as Potash is anxious to please Irma, his daughter, who is in love with Andrieff. Potash is arrested, but Andrieff returns, and the last scene shows Potash and Mrs. Potash, Perlmutter and the new designer, Irma Potash and Andrieff, enjoying a triple honeymoon at a seaside resort.

Those who remember the stage play will see that the film differs in various ways from the stage representation, and the absence of the cross talk causes parts of the picture to drag rather. Those who have seen the stage play may possibly be disappointed with it because of this necessary omission of the bright dialogue. Those who have not will find in the dialogue upon the screen the chief element of comedy in the play.

Vera Gordon is the outstanding character of this picture, and she throughout gives a fine portrayal of the part of Mrs. Potash. The other characters, Barney Bernard as Potash and Alexander Carr as Perlmutter, give a fine interpretation, and, upon the whole, the picture is one that is likely to enjoy a fair amount of success, as its title will prove an attraction to be used in exploitation.

The Audacious Mr Squire

A bright and pleasing comedy, with good entertainment values.

RELEASED BY B. & C.
Length, 5,020 *feet.*
Release Date, *February* 11, 1924

THIS is a bright little offering for British Film Week, which should be specially acceptable on account of its high entertainment values. It has been adapted for picturisation

SCENE FROM "THE AUDACIOUS MR. SQUIRE."

from the play by Sydney Bowket and Eliot Stannard, which had a successful run in London. The story is of the lightest, and the incidents take place during the afternoon and evening of one day, but there is good fast action throughout, the staging and photography are excellent, and the whole spirit of the theme is admirably preserved. Indeed, in many respects the film is better than the play, for some effective and realistic outdoor scenes considerably enhance its value in this respect.

There is little that is new in the story. The two old neighbours, always quarrelling over the ownership of a piece of worthless land which separates their respective estates, looked with jaundiced eye on the love affair of the son and daughter, which steadily grows with the opposition to the match. Then the young couple get married secretly, and it is in the attempts of the young husband clandestinely to visit his wife that all the pother occurs. The wife's father is a collector of precious gems, and this fact coming to the knowledge of Tom Squire, a gentleman crook, a burglary is planned and carried promptly into effect. The young husband secretly meets his wife in the drawing-room, altogether unconscious that the burglar is there also, and gains a stock of useful knowledge from the lovers' conversation. But the husband has been seen entering the house by the window, a chase is instituted, and in the excitement the husband escapes, the burglar remains, and is welcomed as the husband hero. The complications which follow are of a most diverting character, but eventually the situation is cleared, the old men are reconciled, and the lovers reach happiness.

The humour in this film is always fresh and invigorating. The scene where the burglar is accepted as the husband is really very funny, and, naturally, the big scene in the play. The acting, by a strong cast, is excellent throughout. Jack Buchanan is remarkably good in the part of the gentleman crook, although at times it is evident that he has yet to master the technique of the studio. Russell Thorndike easily carries off the honours in the part of Henry Smallwood, the collector of priceless curios, who is so easily imposed upon by the burglar. Mdlle. Valia makes a very charming Connie, and excellent work has been done by Sidney Paxton, Malcolm Todd, and Dorina Shirley.

Romance Land

Brisk Tom Mix picture which moves on to a very exciting close.

RELEASED BY FOX FILM COMPANY.
Length, 4,000 *feet.*
Release Date, *March* 31, 1924.

THE speed and dash and general indulgence in stunts, without which no Tom Mix picture is possible, are seen in "Romance Land" in full degree, for after a rather tedious start the story manages to cram in incident on incident in which Tom Mix is seen to very great advantage, and halls which have been in the habit of showing Tom Mix pictures, and know their worth to the kinema-going public, will welcome this film as a worthy successor of many which have gone before.

The film opens rather on the quiet side, and the first reel is certainly less exciting than those which follow, but once the "tight corner" incident is introduced we see the hero performing prodigies of valour, and indulging in those extremes of adventure in which he seems to delight. Supporting him is Barbara Bedford as Nan Randolph, a part which, compared with that of Tom Mix, is quite a passive rôle.

Steeped in tales of the golden days when knights were bold, Pep Hawkins was determined to introduce chivalry and armour into the cattle country. Riding forth, Hawkins is quickly granted opportunity to emulate the romantic deeds of those with whom his spirit is imbued. Nan Randolph, weaving romance, inspired by tales of the reign of King Arthur, is saved from injury when her horse stampedes, runs amok, and she loses consciousness. She regains her senses to find her dreams come true, when Pep, in suit of armour, explains his presence, and is granted a future appointment.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Their meeting is, however, objected to by Nan's guardian, "Scrub" Hazen, who has other ideas concerning the girl's future, dictated by the fact that his foreman shares the knowledge of Hazen's misappropriation of part of Nan's inheritance.

SCENE FROM "ROMANCE LAND."

The foreman, elated with the prospects of the proposed union, is quickly told by Nan that he possesses none of the characteristics of her book heroes, Lancelot and Ben Hur.

Hazen's only recollection is that Ben Hur was in some way associated with chariots! Accordingly he arranges with his foreman to stage a rodeo, with a chariot race as the principal item, and obtains Nan's consent to offer her hand in marriage to the winner of the event. The great day dawns, and Pep acquits himself so well that Nan is elated by his accomplishments. Despite unscrupulous endeavours by Hazen, Pep is declared the winner, and the wedding ceremony is to be followed by a masque ball. Hazen substitutes a servant for Nan, who is abducted and carried off by his hirelings. Pep hastens in pursuit of the miscreants. Effecting a thrilling rescue of the girl of his heart after many fistic encounters, Pep is rewarded when Nan agrees to accompany him along the trail to "Romance Land."

It is never possible to criticise a Tom Mix picture as one might other pictures, because he has a standard to himself, and one feels that with such a hero as he any incident might be possible, so when he holds at bay twenty or thirty men, and cows the rest into acquiescence to his desires, one feels however impossible it might be to some men it is not impossible with Mix, and this domination of the picture by his skill is what makes the films in which he appears so attractive both to youth and age.

This is one of the most attractive films we have had from Tom Mix lately, and it should do well.

Passions of Araby

Eastern film which will probably get over on its title.

RELEASED BY WARDOUR FILMS.

Length, 5,200 *feet.*

Release Date, February 25, 1924.

WHILE far from being devoid of merit, this is a picture whose appeal will be confined to the more popular hall. It is a French production, but was actually directed in Arabia; which fact, of course, enhances very considerably its claim to correct atmosphere. It is at once apparent, too, that scenes actually filmed in the desert and in the streets of an Eastern town have a far greater degree of realism than the most elaborate set that could be built in California. The technique of this film, too, is, on the whole, on a very high plane—some of the interiors being particularly effective. The photography is quite adequate, and the tinting is very cleverly done. The characters, taking them all in all, are well cast, each leading actor or actress being quite at home in his or her rôle.

The story, briefly, deals with Yasmina, a wife of a sultan, who, on account of unfaithfulness, is doomed to be stoned to death. While her sentence is being carried out, however, she is rescued by Henry Awersen and taken by him in his car to a nearby camp, where he, in company with a few companions of both sexes, are on a big game shooting expedition. His companions tend the unfortunate girl, who reveals to her rescuer the reason for her punishment. Her confession recalls to Henry's mind the real reason for his journey into the desert, which he undertook in an effort to forget his wife, whom he had one day surprised in the arms of a lover. Meanwhile in the town there is chaos: Henry's humane act is regarded there as a sacrilege and a crime; consequently, by order of the Sultan, the European camp is raided in the middle of the night.

Yasmina and all the others make their escape, but Henry is captured and taken to the Palace of the Sultan. He is about to meet the penalty at the hands of the executioner, when Yasmina, renouncing a freedom which has cost Henry so dear, suddenly appears in the midst of the crowd, and, throwing herself at the feet of the Sultan Ahmed, offers her life for the

SCENE FROM "PASSIONS OF ARABY."

one who has attempted to save her. The Sultan, however, orders Henry and Yasmina to be taken to the Sun Terrace to suffer from the torment of the sun's days and its subsequent delirium of thirst.

Henry is given a poniard, but he is a white man and will not kill the wife of another, preferring torture. Meanwhile Yasmina, realising that death for her is inevitable, stabs herself in order that Henry may be free to return to his friends. The gate is opened, he is free, but, lifting up the dying Yasmina, he carries her down into the crypt so that she may piously offer up her soul in accordance with the holy law of her people. News of Yasmina's death soon spreads through the Palace and the town, Henry is free from the inexorable justice of a religion he cannot understand—then back to liberty and forgetfulness.

In halls which have shown "A Sheik of Araby" with conspicuous success—and there are many such—this is a picture that should do very good business.

(*Reviews continued on page* 47.)

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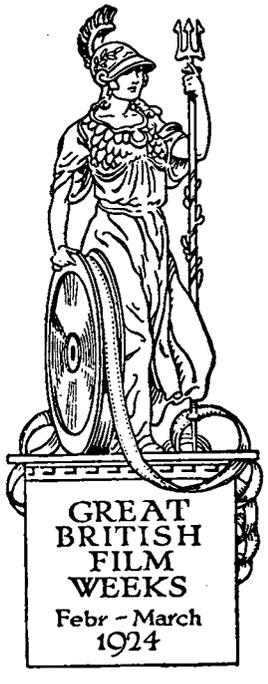

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REVIEWS OF NEW PRODUCTIONS—Continued from Page 46.

Everything for Sale

Good domestic drama from Gaumont.

RELEASED BY GAUMONT.

Length, 4,700 *feet.*

Release Date Not Yet Fixed.

THE theme of this film is one that has been used and reused by film scenarists and novelists times without number, but exceptionally fine acting on the part of most of the cast, combined with excellent interior and outdoor settings, raise it from the mediocre level which mark most pictures of this type. The story is merely a variation of the theme of the young girl who is sold by designing relatives into a union with an elderly admirer, whilst young love sickens in the background. As the girl, May McAvoy plays with marked charm and talent; indeed, we have rarely seen this star to better advantage. Richard Tucker, as the wealthy suitor, is well cast and plays his part with character and sincerity. As Donald Scott, the boy, Eddie Sutherland is adequate, but scarcely conveys the character he is called upon to delineate in this story.

Briefly, the film tells of the arrival of Helen Wainwright from a boarding school. She lives with her aunt and uncle, Mr. and Mrs. Wainwright. The latter, who dominates the household, has already arranged a marriage for her niece with Lee Morton, an extremely wealthy but elderly bachelor. She tells her, Helen, that the state of the family finances render this step essential, and the girl, although she prefers her friendship with Donald Scott, a struggling architect, agrees to make the sacrifice. Mr. Wainwright disapproves strongly of his wife's behaviour, but is powerless to interfere. A clandestine meeting, however, takes place on the day that is fixed for Helen's marriage with Morton, and the young pair row over to a deserted island. There the boy declares his love and asks the girl's hand in marriage. She regretfully tells him why this is impossible, and during the ensuing conversation the boat slips its moorings and they are marooned on the island. The result is the non-appearance of the bride at the time fixed for the ceremony, with the consequent collapse of Mrs. Wainwright's plans.

At last Mrs. Wainwright, filled with shame and mortification at her niece's absence, has to concoct a tale of illness, and asks the guests to leave. Morton, extremely angry, follows.

At dawn, a fishing boat brought the truants back, and during the next few hours Helen learns that bargains are not made to be lightly broken. Helen at last agrees to see Morton and patch things up. Donald calls later and also proceeds to Morton's house. Meanwhile, Helen, apologising to the icy Morton, is interrupted by the arrival of Donald, who threatens to kill Morton. Helen satisfies Donald of Morton's innocence. The two young lovers go happily away together, and so ends Mrs. Wainwright's bad bargain in the marriage market.

The film can safely be recommended as a good second feature booking for most halls.

The Age of Desire

Good average program picture with generally sustained interest.

RELEASED BY FIRST NATIONAL

Length, 5,094 *feet.*

Release Date Not Yet Fixed.

THIS picture, directed by Frank Borzage, owes as much to its direction as to its story, and the producer of "Humoresque" has used his talent to cover one or two of the weak spots by the introduction of a fine touch of sentiment, which carries it on successfully to its conclusion. There are one or two improbabilities in the story and some difficult situations, but upon the whole these will pass generally unnoticed. The picture gives signs of having been cut down from a greater length, and here and there the introduction of a sub-title would bridge the gap which this cutting has caused.

Desiring wealth, Janet Loring, a young widow, marries Trask, a millionaire, leaves her son Ranny, and keeps her former marriage secret. Soon Trask realises that Janet has failed to give happiness. She wants to adopt a boy, planning to bring Ranny, but Trask refuses, so she deserts her son, who becomes

SCENE FROM "THE AGE OF DESIRE."

a waif of the streets. Eventually Ranny joins the bookshop household of an old woman and her granddaughter, Margy. He unwittingly acts as accomplice to Marcio, a blackmailer. Eventually he falls in love with Margy. Marcio approaches Janet, through her advertisement for Ranny, frames Ranny, against his will, to act as her lost son. Recognising him, she opens her heart. Thus he secures a large sum, splits with his gang, buys his dream cottage for Margy, and "goes straight."

He proposes, is accepted, and all is happiness until the boy next door is arrested, when his conscience breaks and he confesses to Margy. It throws her into tears and she tells him to leave her for ever. He goes to Janet, confesses, and while in her arms, is discovered by Trask. To shield Ranny from Trask's violence, she confesses that he is her son, but Ranny laughs and tells her he is a crook. She convinces him that she is his mother. Trask orders him out, and Janet, telling her husband the sin is not Ranny's, but her own, follows. Janet explains to Margy, and gets her to forgive Ranny, for whom they go in search, finding him at the cottage, where happiness follows their reunion, which is duplicated for the older couple as well, for upon Janet's return Trask forgives her as she has atoned for her sin and so becomes a real wife to the lonesome man of riches.

The bulk of the acting is taken by Myrtle Stedman as Janet Loring and William Collier, junr., as the grown-up Ranny. Mary Philbin and Josef Swickard, in comparatively small parts, do well.

The photography and lighting are the quality that one usually associates with the First National Pictures, and the picture should find a place on a good many programs in all kinds of theatres.

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REVIEWS OF NEW PRODUCTIONS—*Continued.*

The Truth About Wives

Good average second feature for any hall specialising in domestic drama.

RELEASED BY VITAGRAPH CO., LTD.

Length, 5,600 *feet.*
Release Date, *March* 10, 1924.

A SUB-TITLE of the end of this picture suggests that the truth about wives which the picture emphasises is that they are wanting always to give affection, but must have it in return. The picture itself, however, seems to suggest another answer, which is that a woman may remain loyal and

SCENE FROM "THE TRUTH ABOUT WIVES."

self-sacrificing in regard to her husband, notwithstanding the fact that he has renounced all claim to be considered by her owing to his actions. Betty Blythe is the wife in this film, and gives, upon the whole, a very good performance, and she and William P. Carleton, as Alfred Emerson, a solicitor, who later marries her, give the best interpretations in the picture. The story is an average story, very like many which we have seen before, but the emphasis is rather differently placed, and it has rather more in it than the usual kind of story built on these lines.

The story opens with the marriage of Helen Fraser and Harold Lawton, who had known each other since childhood. Howard Hendricks, an elderly business man, has been anxious to marry her, but she has refused him. After the marriage Helen discovers that Harold has been, and is, living a dissipated life, and has spent his own fortune and is spending hers in the pursuit of unjustifiable pleasures. Emerson, Lawton's solicitor, endeavours to set things right by obtaining for Harold a situation in Hendricks' office, but Harold embezzles money and imprisonment seems imminent. Hendricks, however, bargains with him and with his wife to give Harold 25,000 dollars and send him away for a year to make a fresh start on condition that he shall return in twelve months' time with the full amount of money. If he did not, Helen was to divorce him and marry Hendricks. A brief glimpse is given of Lawton's life in Rio, and then matters move to the appointed day. Helen feels that she cannot marry Hendricks. Emerson has managed her estate so successfully that he is able to give her the 25,000 dollars to buy off Hendricks. Then Lawton returns and breaks into his wife's bedroom with the news that he has murdered Hendricks. Following this comes the usual court scene—rather long drawn out—wherein Helen is accused of the murder on circumstantial evidence. Then the usual dramatic entry of the murderer, who poisons himself in court, thus leaving the way clear for the marriage of Helen and Emerson.

As above remarked, the acting honours go to Betty Blythe and William P. Carleton, who interpret adequately, but without remarkable distinction, their particular parts. The Harold Lawton of Fred Jones is a disappointing affair, and he is like a stick almost throughout. The rest of the cast is also good without being outstanding. The photography is good, and the general interior sets well conceived and effective. The story is a fair average one which has been met with before, but, upon the whole, should make a fair offering as a good second feature in any hall where this type of drama has been successful in the past.

Secrets of Nature

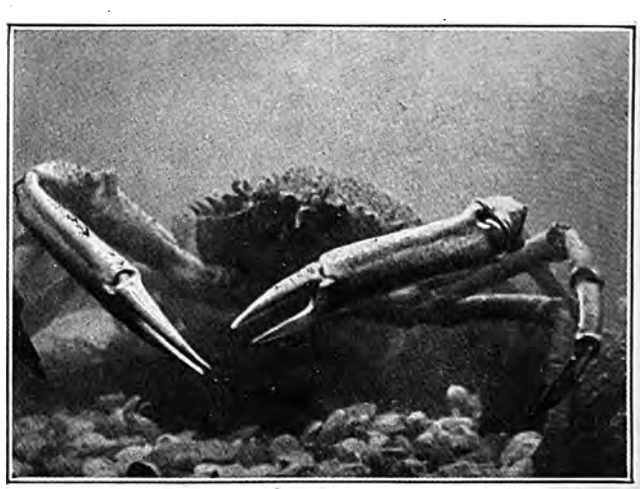
A really entertaining set of interest pictures of very high merit.

RELEASED BY NEW ERA FILMS.

Length, One Reel Each.
Release Date, Weekly from December 24, 1923.

AT no trade show is there such applause heard from the auditorium as comes during the screening of "Secrets of Nature" films, a new series of which was screened last week at the Shaftesbury Pavilion. Possibly part of the reason of this is that a definite break occurs at intervals between the pictures, and part is due to the fact that there are present members of learned societies to whom this class of picture strongly appeals. No one, however, can say that such applause is unmerited, for British Instructional Films have managed to make the "interest" picture a thing of entertainment as well as of instruction, and one in particular that was shown last week, "The Fly-Fisher's Festival," was so admirably treated as to be almost a little drama in itself.

The subjects were as follows: "Cabbages and Things" (the things being butterflies, caterpillars, and ichneumon flies), "The



SCENE FROM "CRABS AND CAMOUFLAGE."
(Secrets of Nature Series.)

Gannet," "Fear," "Crabs and Camouflage," "The Hunting Spider," and "The Fly-Fisher's Festival."

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REVIEWS OF NEW PRODUCTIONS—*Continued*

In the first named it was interesting to see the work of the ichneumon fly, in destroying that enemy of gardeners, the caterpillar of the cabbage butterfly, and here one realised the terrific war which is continually going on in the insect world. "The Hunting Spider" was a similarly interesting picture, from its opening, showing the male spider presenting to his lady love, not a bouquet, but a fly which he had caught and bound up in silken web for her mastication, to the closing shot.

"The Gannet" is a picture of adventure, and full of really beautiful shots. It begins with the photographer descending the cliffs with his camera in Hurricane Hutch fashion, taking up his post on the side of Ailsa Craig, and setting patiently to work to record the habits of the sea birds, and particularly of the gannet. There can seldom, in any picture, have been any shots to equal that of the gannet on its nest, and one or two of these are so beautiful as to make one covetous of them for pictures with which to adorn one's home. Some slow motion photography gives an excellent idea of the method of flying which allows the bird to set out on its flight and to alight again in such a graceful and effective manner.

"Crabs and Camouflage" is the comedy of this series, and the shots have been excellently chosen to show the means carried out by the crab to hide itself from its victims and its would-be captors. In an earlier series we saw the spider crab putting stones upon its shell so that it might be indistinguishable from its surroundings, but in this picture one sees other members of the crab family adopting similar methods. One sees the Maia crab, for instance, dressing himself differently in order to be in harmony with his surroundings. On a pebbly shore he is to be seen affixing stones and shells to his back, and then later, when he finds himself where there are no pebbles, but where seaweed abounds, he uses the seaweed around him as part of his make-up, nipping leaves from it with his claws and impaling them on the points of his shell, so that he is perfectly indistinguishable from his surroundings. This scene brought roars of laughter from the assembled company last week, and in any kinema would provide a most amusing feature.

"Fear" deals with the general horror of wild animals for the snake, and showed by contrast the habits of a domesticated animal when near a snake. Even birds, usually without fear, show sheer panic at the sight of a snake. An amusing scene in this film shows some small monkeys opening a basket in which they expect to find bananas, suddenly finding there a snake, and running off in sheer panic.

"The Fly-Fisher's Festival" we have referred to above, and the rising of the Mayfly, and the pursuit of trout and grayling by the angler, are set amid some beautiful surroundings in Kent. This little film is a sort of pageant of spring, for besides the fishing interest it shows a great deal of nature life in the country.

The "Secrets of Nature" have now become such a fine set of short stuff that no exhibitor dares ignore them, and this series is one of the best yet issued.

Six Days

Elinor Glyn's book filmed on a free adaptation.

RELEASED BY GOLDWYN.

Length, 7,000 *feet.*

Release Date, October 22, 1924.

ELINOR GLYN'S novel, "Six Days," has been somewhat freely adapted for the screen, and it is all in favour of the adaptation that some of the inconsistencies of this "best seller" have been eliminated. Nevertheless, there are many alterations in the context which may not be generally acceptable; but as the author approved of the adaptation, and was personally interested in the direction, nothing further need be said on this point.

The film version of "Six Days" can hardly be said to be impressive. The story is thin, and often very unconvincing. It is woven around the fortunes of Laline Kingston, who, with her mother, leaves New York for England after the suicide of her father on account of financial ruin. In England she meets Sir Charles Chetwyn, who comes of an old and wealthy English family, and consents to marry him. But Sir Charles is ordered abroad on a secret mission, and Laline and her mother accompany him as far as Paris. At the Opera House Laline comes face to face with Dion Leslie, an artist, and it is a case of love at first sight. It transpires that Dion was the pal of Laline's brother, who was killed in the war. But Mrs. Kingston, fearing this new development, hurries away to Rheims with her daughter. Dion follows, and together they set out, accompanied by Pere Jerome, an old priest, to find her brother's grave. After visiting the cemetery, they inspect a long line of trenches and enter a dug-out, which is some distance below the surface.

SCENE FROM "SIX DAYS."

It is here that the main incidents of the story are unfolded. Laline, noticing a German helmet on a spike, essays to remove it when a loud explosion occurs, and tons of earth and timber crash downward, imprisoning them in the dug-out and its narrow compartments. The helmet had been a clever mine-trap laid by the Germans before leaving. The prisoners remain six days in the dug-out. Realising that they could not exist for long, Laline and Dion ask the priest to marry them, which he does, but the shock of the mine explosion has been too much for the old man, and he dies. Eventually the remaining two prisoners make their way to openings, becoming separated on the way. Laline is rescued and taken to Sir Charles's home. Dion follows in time to claim her as his wife.

The production, as a whole, has many points of merit. It has a strong heart interest, and the love scenes were excellently well done. But it has also some very serious faults in direction, which may pass in America, but will be specially noticeable by English audiences. Take one instance: Sir Charles is ordered abroad on secret service, and is visited by an official from the Foreign Office. But when the scene is unfolded it reveals the well-known figure of Lord Balfour delivering the order. To assume that Cabinet Ministers deliver orders personally to subordinates is just the sort of silly error that American producers make when they touch on political matters in this country.

The crux of the story is, of course, centred in the dug-out scenes. But there is a lack of incident here, which makes their reiteration very tiresome. The only incident of note the first

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REVIEWS OF NEW PRODUCTIONS—*continued*

day is the declaration of love by the twain, and the day ends with the lovers in each other's arms. But after the third day there is nothing fresh to signalise the close of the remaining days, except endless wanderings in gruesome, underground passages, always searching for the way out and never finding it. This part of the film can be cut with manifest advantage.

The acting is always good. Connie Griffith makes a most favourable impression under new auspices, and is reliable and effective as Laline, while Frank Mayo makes the most of the part of Dion. Excellent support is given by Myrtle Stedmau as Mrs. Kingston, and Claude King as Sir Charles. Superbly photographed and staged as it is, "Six Days," with all its faults, will no doubt find favour with showmen looking for box-office attractions.

The Impossible Mrs. Bellew

A captivating story elaborately produced.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.

Release Date, March 24, 1924.

THROUGHOUT this film many gorgeous gowns are worn by the feminine players, such as will be a feast for the eyes of the feminine portion of audiences. With a good story which ranges from scenes of domestic life to brilliant tableaux on the French Riveria, and portrayed by such able actors as Gloria Swanson, who plays the title rôle, June Elvidge, and Conrad Nagel, the producer, Sam Wood, has provided a film full of entertainment value.

At the opening of the story we are introduced to the Bellew family, who have learned that wealth is not everything, as Lance Bellew, who lives in luxury, and who also has a charming wife, Betty, and a little son, is not satisfied, but spends most of his time with Naomi Templeton, though his wife has implicit faith in him.

Jerry Woodruff, a sincere friend to the Bellew family, realises the unhappy situation and does all he can to make Betty and her boy happy, but, unfortunately, one day Lance Bellew comes home intoxicated and quarrels with his wife, and, in his anger at finding Woodruff with his wife, he fatally wounds him. Betty, for the sake of her boy, does not reveal the truth that her husband intentionally murdered Woodruff, and by not doing so she finds that while her husband goes unpunished her own reputation is injured. However, Bellew sues for a divorce and is successful, and he is also awarded the custody of the child. Betty, guided by the instinct of mother-love, is prepared for this decision and has made arrangements to start for Europe with her boy, but her hopes vanish when the police board the liner and take the boy from her.

SCENE FROM "THE IMPOSSIBLE MRS. BELLEW."

Among the passengers on the boat are Stanley Hobart, a young journalist, and his father, Dean Hobart, who are also journeying to the French Riveria, and the young writer sympathises with Betty. At Deauville, where there are many brilliant scenes of revelry, Betty finds it hard to hold her own, especially when she becomes known as "The Impossible Mrs. Bellew" through the jealousy of an old acquaintance. In spite of her blighted reputation she is determined not to give way, and in the end she becomes a favourite, and Grand Duke Rostroy de Varnak, a notorious roué, becomes infatuated with her. But Stanley Hobart shadows Betty and saves her from the unwanted embraces of the roué.

In the meantime Lance Bellew has married Naomi Templeton, and has learned that the reddest apples are not always the sweetest, and regrets the injustice he did to his wife. His aunt also regrets how she treated Betty, and takes little Lance to join his mother. When they reach Deauville they incidentally meet Dean Hobart and Betty's past is told to him. Then Betty, her child, and Stanley are united, and it can be taken for granted they have a happy future before them.

It may be said that with the good photography, and each one of the cast being so well suited to his or her particular part, a realistic atmosphere is maintained throughout the film.

BRIXTON PALLADIUM

WRIT OF ATTACHMENT AGAINST LIQUIDATOR

IN the Companies Winding-up Court on October 23 Mr. Justice Romer heard a motion by the Board of Trade for the issue of a writ of attachment against the liquidator of the Brixton Palladium, Ltd., for failing to comply with an order of the Court to pay over certain assets alleged to be in his hands.

Mr. Dighton Pollock, for the Board of Trade, said they had been unable to find the liquidator, so they had served the notice of the motion by registered letter at his address and at the offices of his solicitors. He asked for an order for attachment, and that the defendant should pay the costs of the motion and of the accounts and inquiries.

Mr. Justice Romer: Yes, but I don't believe you will get anything.

Mr. Stamp, for solicitors who were made parties to the investigation, asked that their costs should be paid out of the assets. He said that the liquidator had alleged that the solicitors were his employers, and received part of the assets, but the investigation proved that they had received none of the money.

His Lordship said that the solicitors were brought into the matter to assist the Court in ascertaining the true position of the liquidation, and were entitled to be paid their costs out of the assets—if there were any.

SOUTH AFRICAN FILM COMPANY IN LIQUIDATION.

A CABLE has been received by the London office of I.V.T.A., from Johannesburg, to the effect that the American, European, and African Film Company have gone into liquidation. The A.E.A. are the proprietors of the Theatre Royal, Johannesburg, and have also been engaged in film renting in South Africa.

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A SERMON ON A FILM

LEEDS VICAR'S VIEWS ON CHAPLIN AND THE FILMS OF TO-DAY

(FROM OUR OWN CORRESPONDENT)

AN unusual and interesting case of a clergyman basing a sermon on the plot of a film is recorded from Leeds. The Rev. John de Savignon, Vicar of St. Philip's Church, Wellington Street, Leeds, witnessed the Famous-Lasky's film, "Manslaughter," at the Scala Theatre, and then at evensong the next Sunday he referred in his sermon to the admirable treatment by the film author of the theme of forgiveness. He believes that his sermon met with the approval of the congregation.

Mr. de Savignon is nothing in the nature of a film "fan," indeed, he says the majority of films fail to attract him, chiefly on account of what he terms their "lack of purpose."

"To be candid," he told the FILM RENTER correspondent, "I don't think the present-day pictures are of such a high standard as some of the earlier productions. Most of them reduce one to a passive condition intellectually; they do not stir the brain to activity as does a first-class play at the theatre.

"As for the so-called religious films, I think they create a fictitious atmosphere. There is something about them that strikes me as not being genuine. Big spectacular films like 'The Queen of Sheba' or 'Cleopatra' are as good as illustrated history books, but they do not stimulate.

"Now I think Chaplin is one of the cleverest men in the world," said Mr. de Savignon. "His comedy work is exceedingly enjoyable, and so far as 'The Pilgrim' film is concerned I think many clergymen have raised a protest that was quite unnecessary. Narrow-minded criticism of that sort does great harm to the cause of religion."

In conclusion, Mr. de Savignon said: "The pictures relieve the drabness of poor people's lives, and for that reason, if for no other, they have my support."

Bradford Minister's Idea.

Curiously enough, a Bradford minister, the Rev. William Paxton, speaking at the Horton Lane Brotherhood, Bradford, gave an analysis and appreciation of the "Manslaughter" film. Mr. Paxton said we had heard much of the educational value of the film, but "educational" was usually narrowed to mean pictures of travel or science, and praise of these excellent pictures had too often been accompanied by condemnation of drama, comedy, and tragedy. If by education we meant knowledge of scientific or geographical facts the attitude of "high-brows" was understandable, but if education meant the knowledge of oneself, the possibilities of human personality, the dangers that lay in the way of self-mastery and development, it was stupid to dismiss dramatic pictures as non-educational. There was such a concrete example in Mr. de Mille's picturisation of "Manslaughter," a triumph of film art reflecting credit upon all its creators from the director to the artistes. The picture, said Mr. Paxton, had a high moral lesson, and he particularly directed attention to the psychological studies of Lydia Thorne and her lover.

Mrs. Beatrice M. de Mille, mother of the famous producers of that name, and Joseph F. Swanson, father of Gloria Swanson, the well known screen artiste, both passed away on October 15.

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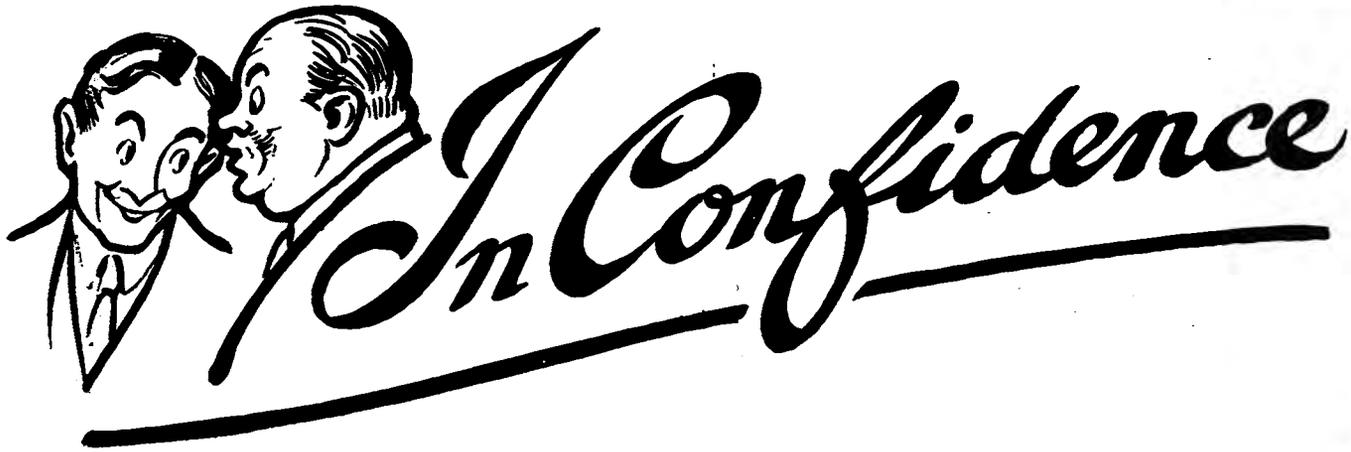

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